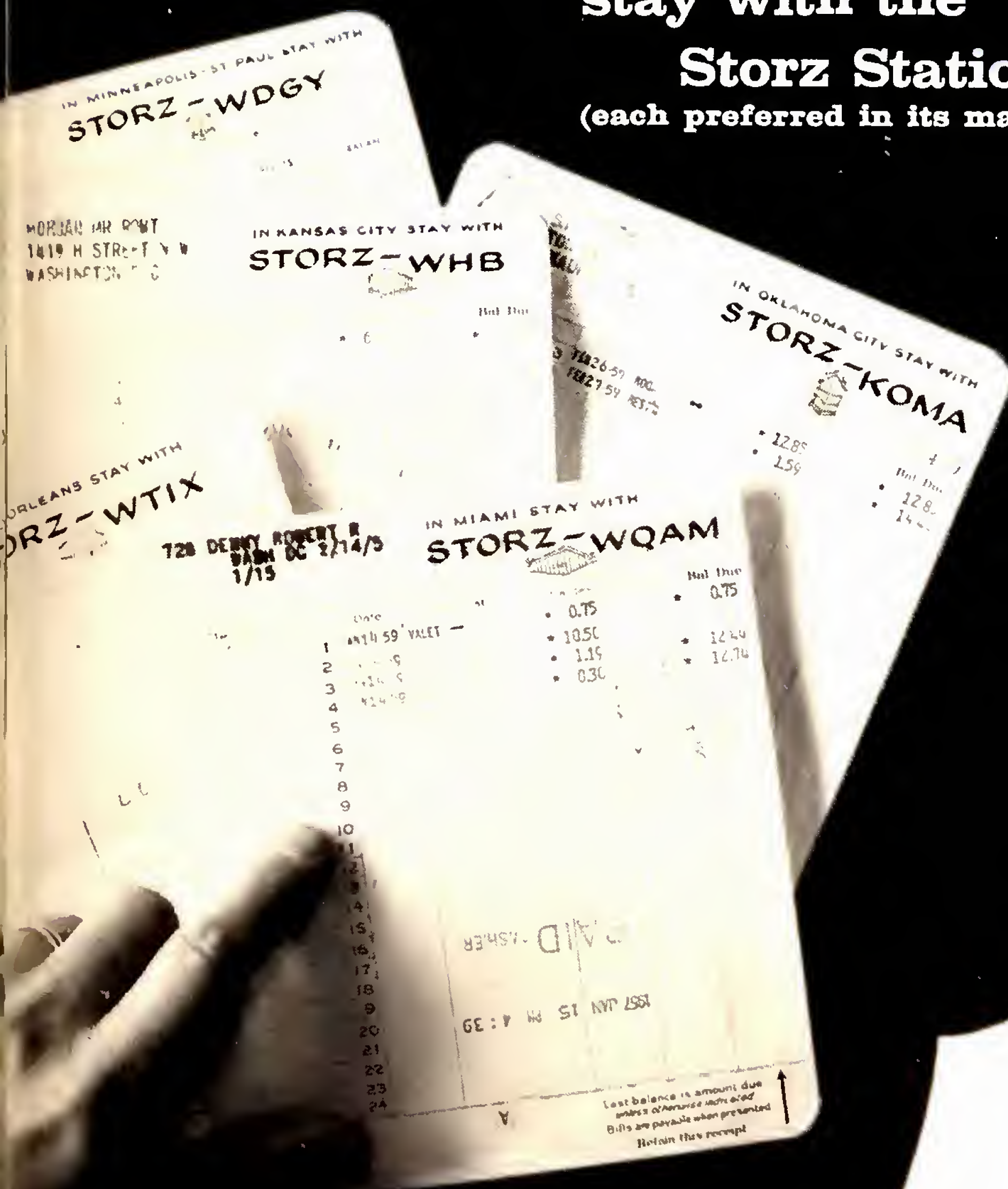


SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

or choice accommodations . . .

stay with the
Storz Stations
(each preferred in its market)



Where there's
a Storz Station . . .
there's audience

The
STORZ
Stations

today's Radio
for today's selling

Todd Storz, President
Home Office Omaha

WDGY, WHB, KOMA, WQAM
represented by John Blair & Co.
WTIX represented by Adam Young Inc.

NEW TRENDS IN TV SPOT BUYS

NBC Spot Sales survey
sheds new light on why
and how agency time-
buyers select their spots

Page 27

Pop music poll heading for a controversy

Page 32

How to ready retailers for a big air campaign

Page 34

SPONSOR's 8th annual farm radio/tv section

Page 37

THE QUALITY TOUCH



radio & television • dallas

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

There are no short cuts to quality, as evidenced by the beautiful prints produced by the age old process of stone lithography.

Neither are there short cuts in the building of a quality image so precious in the operation of today's better radio and television stations.

Represented by

Edward Petry & Co., Inc.

The Original Station Representative



Aladdin made things happen in Arabia . . . and

WPEN
RADIO
MAKES
THINGS
HAPPEN
IN
PHILADELPHIA

WPEN is the only radio station in Philadelphia with a fighting editorial policy. We believe in making sense rather than noise. And the mail response to our editorial campaigns is convincing proof that the public looks to WPEN for leadership. In Public Service—and in Sales—WPEN Makes Things Happen in Philadelphia.

WPEN

Represented nationally by **GILL-PERNA**
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit
CONSOLIDATED SUN RAY STATIONS
WPEN, Philadelphia . . . WSAI, Cincinnati . . . WALT, Tampa

it's
getting
to be a
habit!



During the past 12 months, WBIR-TV's average ARB Audience Ratings have increased more than 15%. Call KATZ for information.

WBIR-TV
CHANNEL **10**
CBS
KNOXVILLE-TENN.

© Vol. 13, No. 43 • 24 OCTOBER 1959

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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- 27** NBC Spot Sales checks panel group of agency buyers on spot preferences in terms of length, copy content, frequency, costs and consumer recall
- So I went on the air myself**
- 30** Showmanship, change of pace, shrewd scheduling builds \$1 million business for Miami clothier who "stars" in his own \$50,000 tv campaign
- Look who likes what music?**
- 32** Seattle station and IBM poll listeners on five music types, find rock 'n' roll second teen-age favorite and million-sellers over-all champs
- How to pre-sell radio/tv**
- 34** Part two, in a continuing SPONSOR series, recounts recent examples of the showmanship involved in promoting a program to one's own salespeople

FARM RADIO AND TV, 1959

- 37** SPONSOR's 8th annual review of farm broadcast media covers trends in programing and gives current examples of advertisers using it. Also included are three pages of data on farm audiences and the farm market
- 38** The medium: a revolution in programing?
- 40** The market: biggest study now underway
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*WARNER BROTHERS "Feature" and "Vanguard" ★ MGM Groups 1 and 3 ★ NTA "Champagne," "Rocket 86," "Dream," "Lion," "Big 50" ★ SCREEN GEMS "Sweet 65" ★ HOLLYWOOD TELEVISION SERVICE "Constellation" ★ M and A ALEXANDER "Imperial Prestige" ★ ABC's "Galaxy 20" and others.

FIRST PLACE QUARTER HOURS				
	Number Reported		Percentage of Total	
	1-Week	4-Week	1-Week	4-Week
WHO-TV	233	227	50.0%	48.7 %
Station K	186	197	40.0%	42.3%
Station W	27	42	6.0%	9.0%
Ties	20	0	4.0%	0



Peters, Griffin, Woodward, Inc.
National Representatives

WHO-TV

NBC Affiliate

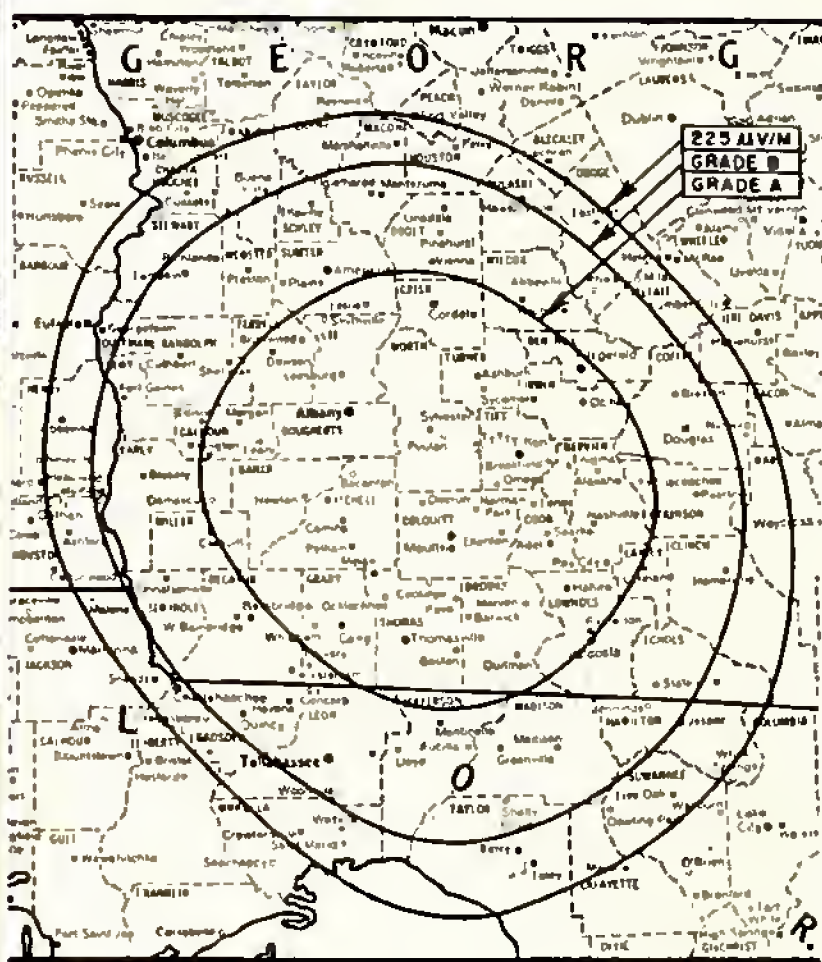
Between Atlanta
and the Gulf . . .
the only primary

NBC

outlet is . . .

WALB-TV

CH. 10—ALBANY, GA.



- New 1,000 foot tower, 316,000 watts power . . . with Grade "B" coverage including Albany, Thomasville, Valdosta, Moultrie, Ga., and Tallahassee, Fla.
- Serving over 750,000 people . . . in an area with over \$739,000,000 spendable income.

WALB-TV

ALBANY, GA.

CHANNEL 10



Raymond E. Carow, General Manager

Represented nationally by
Venard, Rintoul & McConnell, Inc.

In the South by Jabes S. Ayers Co.

One Rate Card

NEWSMAKER of the week

These are the times that try broadcasters' souls. Open season for pot-shots by everyone has been declared again. Bright spot for air media is the fact that between last week and 20 November, National Association of Broadcasters will have held eight two-day conferences across the U. S.

The newsmaker: Harold E. Fellows. 60-year-old, spark-plugging president and chairman of NAB who was once described in a magazine profile as "broadcasting's Mr. Ambassador," will be playing a sort of Paul Revere role during the next month as he barn-storms from conference to conference alerting broadcasters to the perils of this provocative period.

Among Fellows' immediate concerns is the tv quiz show probe by the House Legislative Oversight Committee. "I will not try to explain or justify this unfortunate situation," says Fellows. "I'm recommending to the NAB Tv Review Control Board that serious consideration be given all the facts emerging from these hearings.

"But our industry's own self-regulatory arm is prepared to set up whatever additional safeguards in the Tv Code are necessary to prevent rigging of tv programs. This industry proved, in four decades of service, it can clean its own house when necessary."



Harold E. Fellows

Fellows is a firm believer in broadcasters doing their own house-cleaning. "Broadcasting," he says, "has only one boss—the public. The free American system of broadcasting is the best ever devised." It also is his conviction that the individual broadcaster is the best judge of what the public wants, and that this is reflected in the NAB Code. It is small wonder he is "disturbed" by the quiz show probe. It is just one of many threats from many directions against the freedom of broadcast. Although these threats now appear to be leveled mainly at networks, if any outside substance injects itself there, it can eventually spread through to the last small station.

Indeed, one of the highlights of last week's opening conference in Washington, D. C., was a scary "1948" version of what could happen if broadcasting fell under total government control, given by William Carlisle, NAB manager of station relations. Sample: "We now bring you live from the Bird Sanctuary a program made possible (and in fact insisted upon) by the U. S. Interior Dept. . . ."

NAB, which has increased its membership about 61% since Fellows took over in 1951, along with Fellows himself, are out to see this doesn't happen—and no more quiz scandals either.

NEWSMAKER STATION of the WEEK

KTOK

*—sells the people who buy
in Oklahoma City with ATP*...*

... POPULAR MUSIC

... LOCAL, NATIONAL AND REGIONAL NEWS COVERAGE

... PLAY-BY-PLAY ACCOUNTS OF LOCAL, REGIONAL AND
NATIONAL SPORTS EVENTS

... LATEST WEATHER, MARKET & FARM REPORTS
THROUGHOUT EACH DAY

... MATURE, RESPECTED AIR SALESMEN

... MORE LOCAL ACCOUNTS THAN ANY OTHER STATION
IN THE MARKET

... SALES RESULTS!

See your EAST/man for
documentation of
KTOK's sales results

*ADULT TYPE PROGRAMMING



robert e. eastman & co., inc.
representing major radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg.
San Francisco, Cal.
YUkon 2-9760

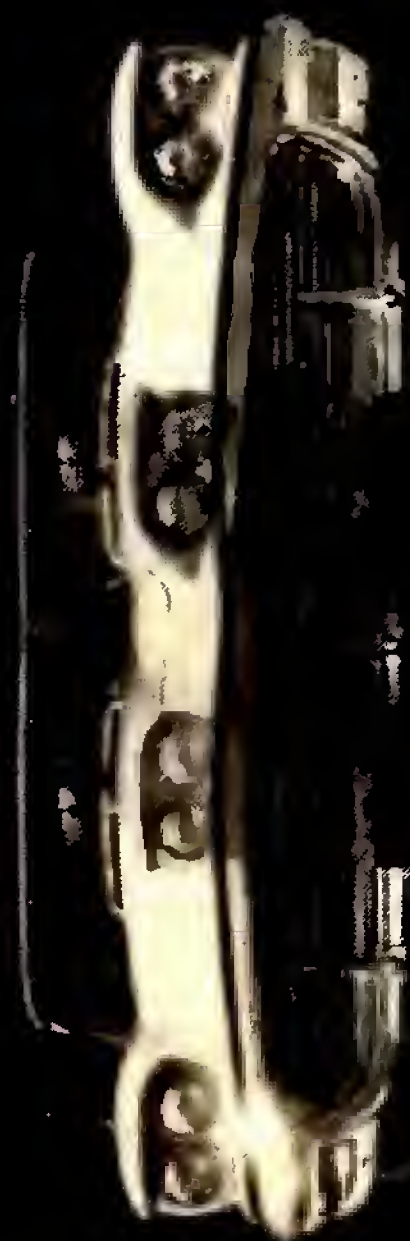
DALLAS:
211 North Ervay Bldg.
Dallas, Texas
Riverside 7-2417

ST. LOUIS:
Syndicate Trust Bldg.
915 Olive St.
St. Louis, Missouri
Central 1-6055

LOS ANGELES:
Taft Building
1680 N. Vine St.
Hollywood, Cal.
Hollywood 4-7276

DETROIT:
Book Building
Detroit, Mich.
W0odward 5-5457

WFBM-TV



more than doubles your Indianapolis potential

only basic NBC coverage of America's
13th TV Market—760,000 TV homes.



INDIANAPOLIS—Major retail area for 18 richer-than-average counties, 1,000,000 population—350,600 families with 90% television ownership!



11 SATELLITES—Each market within WFBM-TV's verified coverage... Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.



Represented
Nationally
by the
KATZ Agency

OUR 10TH
ANNIVERSARY

SPONSOR

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Gilda Gomez



“ In two weeks your station (WFD F) averaged over 20 entries per commercial. Other Michigan stations averaged five. Proof that your listeners act. ”

The quote is from Hartley C. Baxter of Simonds, Payson Company, Inc., Portland, Maine. He refers to a special contest offer placed on Michigan stations for Red Rose Iced Tea.

A commanding lead in the race for results is our stock-in-trade here at WFD F. But there's more to the story. Here's the clincher from Mr. Baxter:

“But most important of all, a wholesaler in your area took on the Red Rose line. His sales have been steadily increasing since the initial order. Proof again that your listeners, both trade and consumers, buy!”

The Katz Agency can give you a full run-down on the Red Rose success story . . . and tell you how and why WFD F is the Flint area “Results Tested” Station. Call now!

W F D F

5 KW at 910 on the dial for Flint & all of Northeast Michigan.

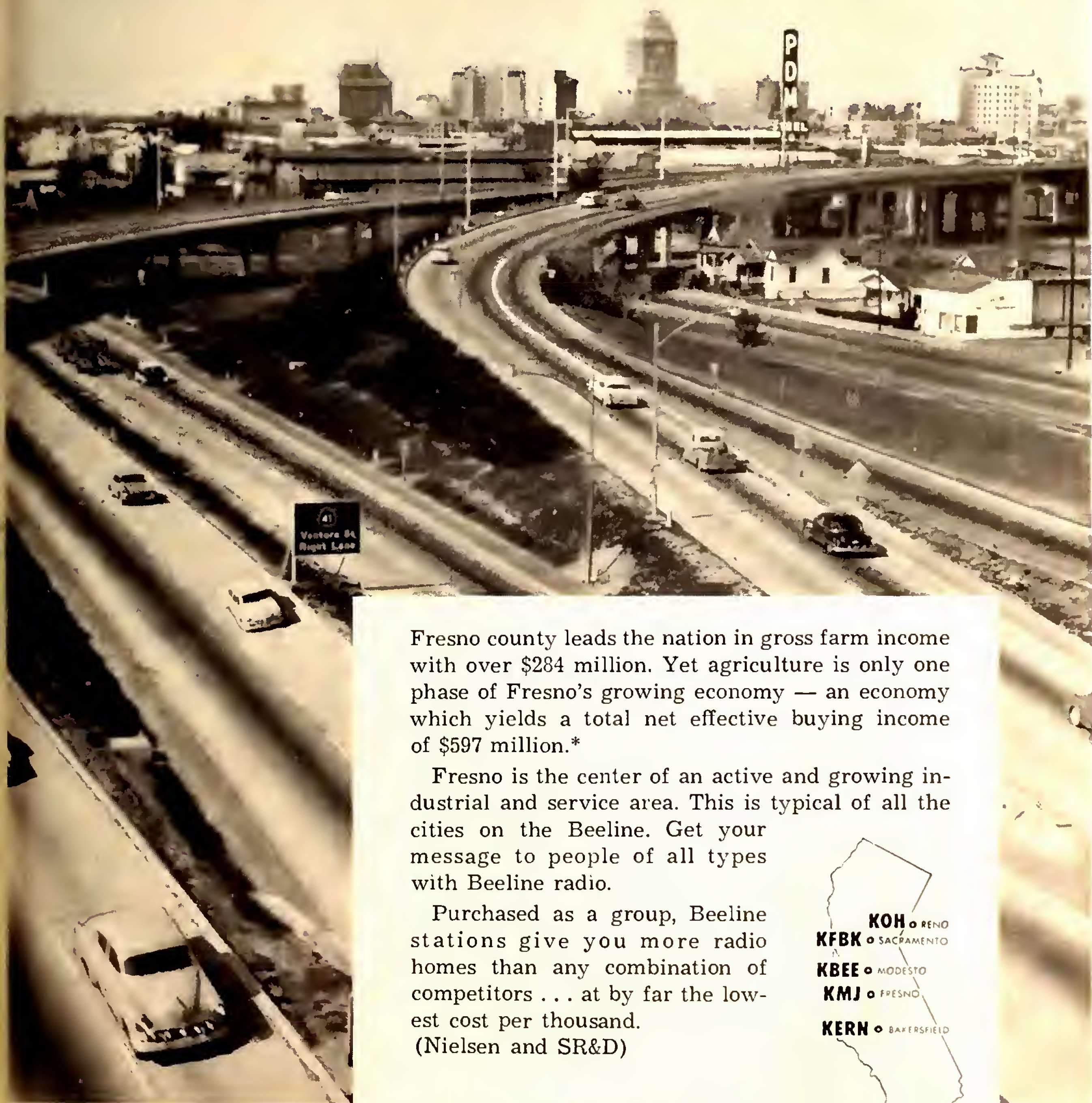
Represented nationally by the KATZ Agency.

Flint Affiliate of 

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE[®] RADIO

delivers more for the money



Fresno county leads the nation in gross farm income with over \$284 million. Yet agriculture is only one phase of Fresno's growing economy — an economy which yields a total net effective buying income of \$597 million.*

Fresno is the center of an active and growing industrial and service area. This is typical of all the cities on the Beeline. Get your message to people of all types with Beeline radio.

Purchased as a group, Beeline stations give you more radio homes than any combination of competitors . . . at by far the lowest cost per thousand.
(Nielsen and SR&D)



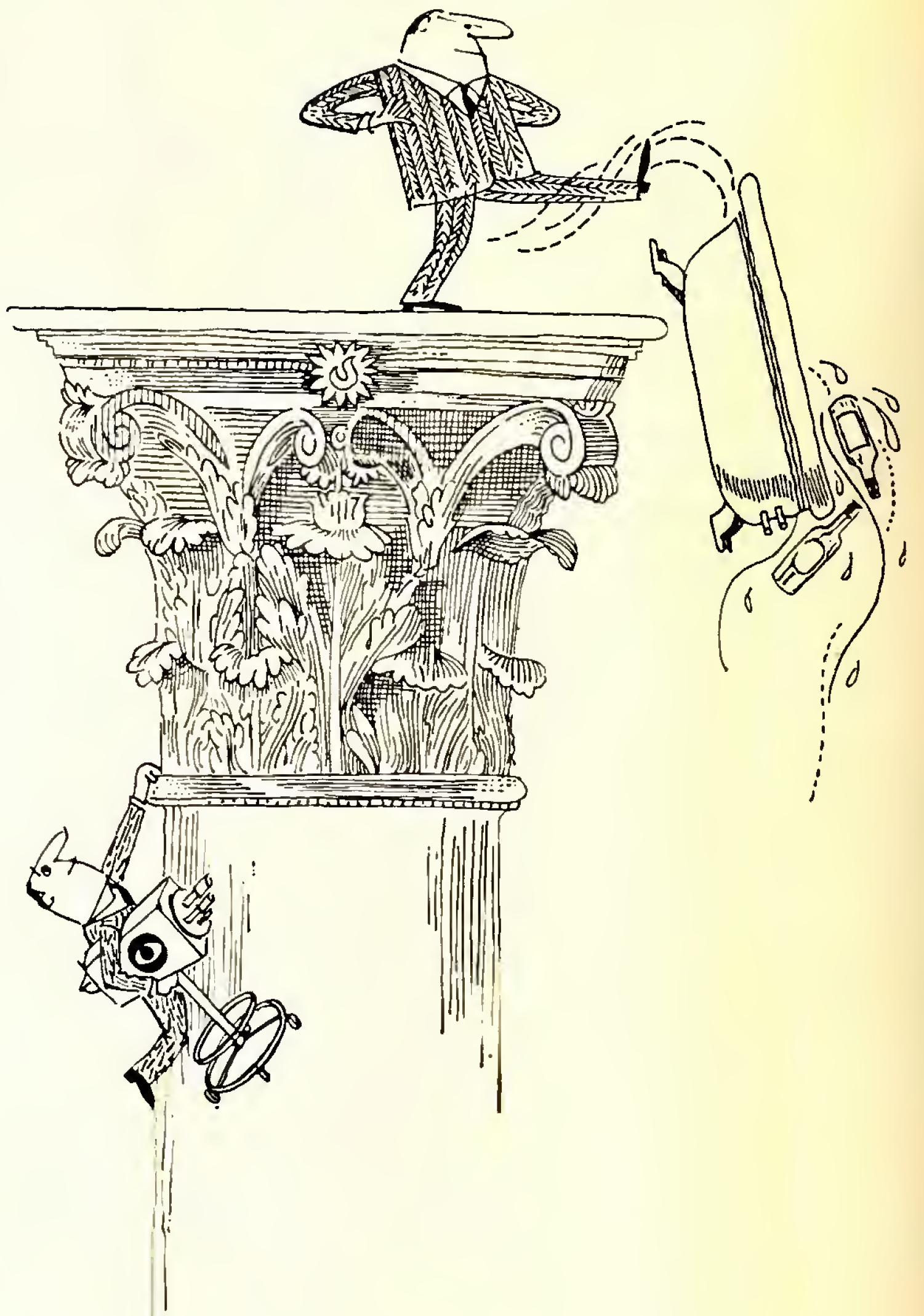
Superhighway serves Fresno's people, agriculture and industry

**Sales Management's 1959 Survey of Buying Power*

McClatchy Broadcasting Company

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

There was this bootlegger in Tulsa . . .



HIS SUN shone brightly. He enjoyed brisk demand for his wares. Distribution and brand acceptance were excellent. His share of market was exhilarating; reorders rolled in with impressive regularity.

Then disaster struck. Lawmakers legalized liquor. He became the victim of technological unemployment.

In the thirties? No. In the summer of 1959, when Oklahoma prohibition—on the books since statehood was achieved in 1907—was finally repealed.

Earth-shattering? Hardly—but interesting to *Comment's* audience.

* * *

KOTV, the Corinthian station in Tulsa, offers the new *Comment* as a showcase for controversy. *Comment* is a place for almost anything that stimulates thinking and discussion. Repeal . . . integration . . . labor reform . . . the opinions of a former leader of the Oklahoma Communist

Party . . . if it's informative, intriguing or meaningful for people in the Tulsa market, it belongs on *Comment*.

Comment follows the new 10:00 p.m. *Eye-Witness News*, which brings the advances of electronic journalism to the Tulsa market. To present this newscast-*Comment* strip, five nights a week, KOTV has pre-empted high-rated network and syndicated shows.

Corinthian believes—and our research bears us out—that there is a deeper public interest in local, national and world affairs than many even in television itself have realized. We believe that a local station must shoulder an important part of the medium's responsibility to meet that need.

We suspect, incidentally, that strong news and public affairs departments have something to do with our leadership in most of our markets. We also suspect that viewer confidence in our stations may have something to do with the believability of our clients' commercials.

Responsibility in Broadcasting

THE CORINTHIAN

Commercial commentary

That quiz show mess

One thing, at least, you've got to admit about those Congressional hearings into the tv quiz shows: they threw a lot of great Big Brains into a traumatic state of complete moral bewilderment.

Now that Rep. Harris & Co. have given us a respite (until 2 November) in their Galahadian probe. I think it is sort of fun and sort of appropriate to try to untangle some of the gushy nonsense that has been written and spoken about the late great Fix Mess.



To begin with, of course, the whole idea of the quiz show investigations contained a pip of a poser, a \$64,000 question that staggered some of the foremost doubledomes of show biz. and Mad. Ave.

The question (and no coaching from the audience, please) was this: can a thing be *immoral* if it is not *illegal*?

That's exactly the same kind of sneaky brain-twister you'd give to a freshman class in Ethics at Wellesley or Radcliffe. And some of the boys, apparently meeting it for the first time in their grownup lives, showed exactly the same kind of flustered, girlish confusion.

"No crime was committed," a tv program producer told me plaintively, "so what is everybody hollering about?"

"They got paid. din' they?" said another Broadway Socrates. "And besides, what about them wrestling matches."

Lady Chatterley's Doerfer

Them poor wrestling matches!

Throughout all the tortured testimony, the memory of those hoked up wrestling exhibitions croaked in the background like a rachitic Greek chorus, reminding us of our all too parallel transgressions.

"It's entertainment, Abe. and you gotta give people a show."

But the moral confusion engendered by the Barry-Enright-Dotto—*Twenty-One* disclosures did not stop with such comparatively simple-minded pronouncements.

It slopped over into all sorts of strange pastures, and spewed forth from all sorts of odd mouths. For instance:

A well-known New York radio, tv columnist became so overwrought by the hearings that he concluded *everyone* was at fault—the networks, the producers, the contestants, even the public—and wrote a piece of passionately purple prose to prove his gloomy conviction that the "times is out of joint."

A leading radio tv tradepaper screamed editorially that the "real tv quiz scandal" was the hearings themselves, and maintained that the "real purpose" of the investigation was to spread the name of Chairman Oren Harris in newspapers throughout the country.

Along Madison Avenue admen muttered cloak-and-dagger hints that the whole thing was a Government plot to get certain big name

KOTV
TULSA (Petty)

KHOU-TV
HOUSTON (CBS-TV Spot Sales)

KXTV
SACRAMENTO (H-R)

WANE-TV
FORT WAYNE (Petty)

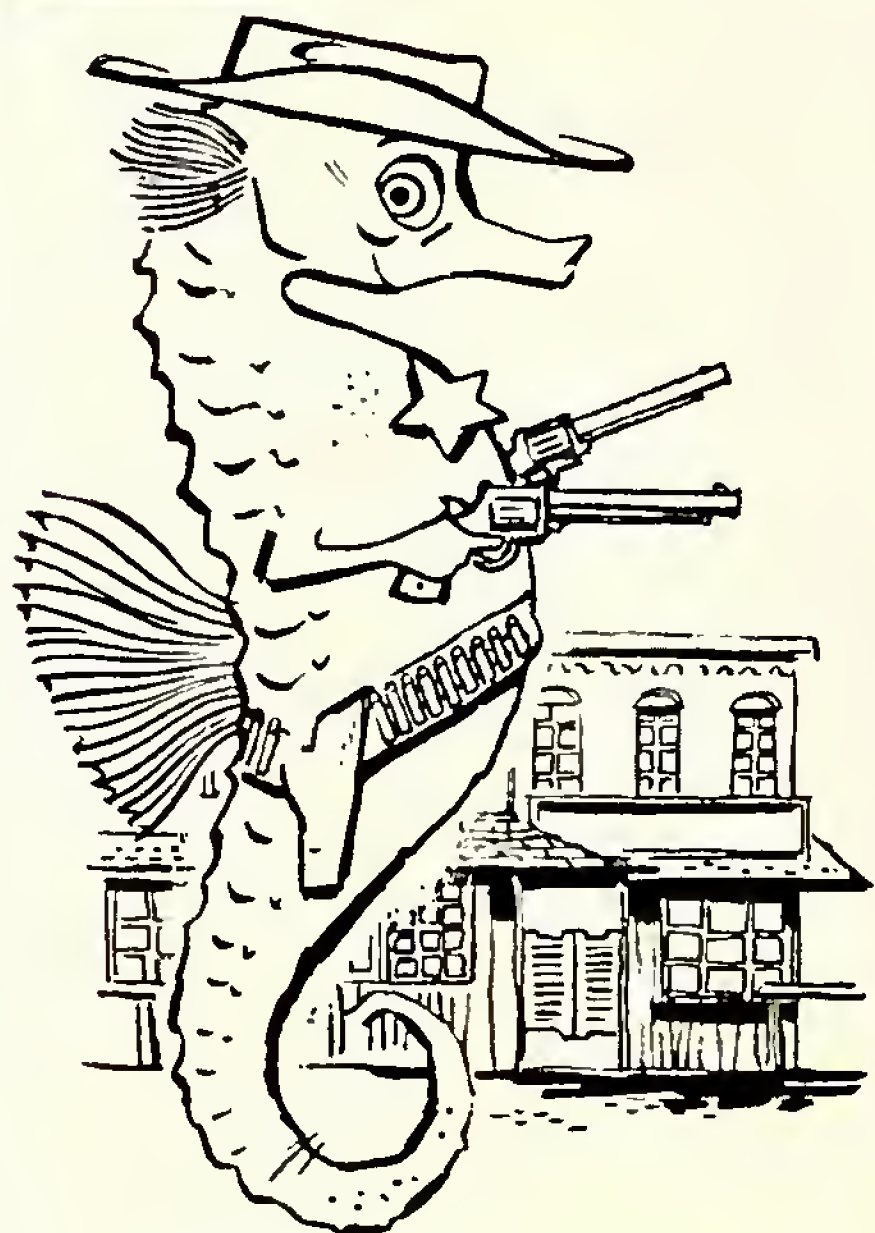
WISH-TV
INDIANAPOLIS (Bolling)

WANE-AM
FORT WAYNE (Petty)

WISH-AM
INDIANAPOLIS (Petty)

STATIONS

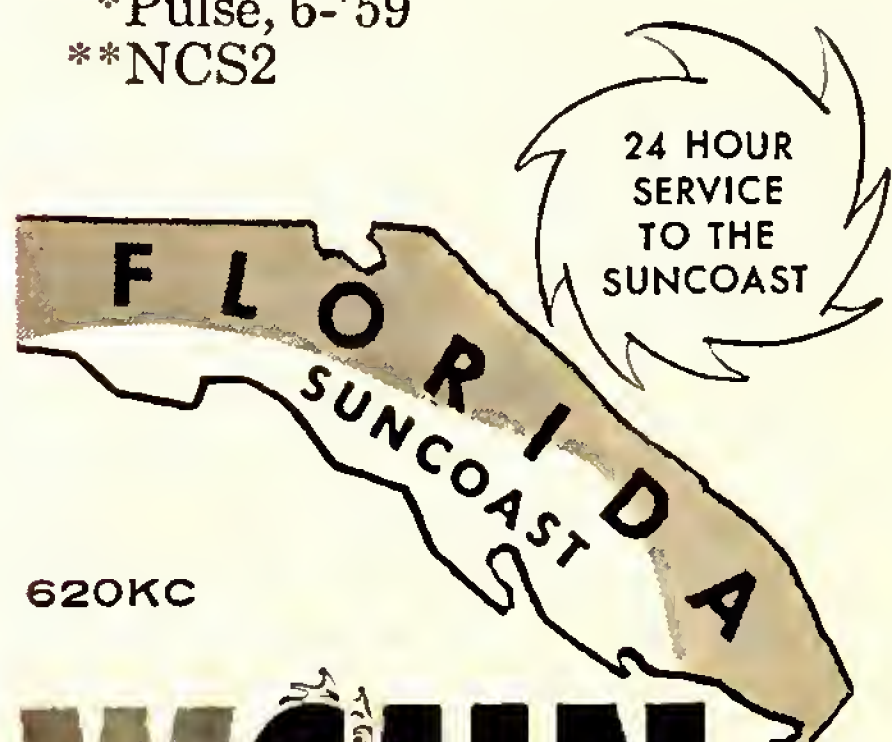
"SUNNY" is the #1 ADULT WESTERN STATION*



The Western Coast of Florida, that is! If you're shootin' for adults in this territory, better hire the top gun... WSUN! "Sunny" is No. 1 in adult listenership, per 100 homes, throughout the entire 24 hour broadcast day! And Pardner, WSUN delivers more homes, at the lowest cost per home of any station in the heart of Florida!**

*Pulse, 6-'59

**NCS2



620KC

WSUN

TAMPA - ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

Commercial commentary (continued)

advertisers, while tv men howled that it was a print media conspiracy against the sanctity of video.

Ministers thundered from pulpits that tv had broken faith with the public by destroying the "egghead image" which had replaced the cowboy image and the gangster image in the minds of impressionable youth.

The head of the N. Y. Grand Jury sneered that the Harris Committee was trying to indict "individuals" whereas the Grand Jury had been interested in "principles." Hot-eyed aficionados in Park Avenue bars and Third Avenue saloons argued bitterly that it was "unethical" to hold hearings since the "damn shows are off the air anyway."

And to top it all off Chairman Doerfer of the FCC, baited by the House Committee to admit a responsibility greater than the law, made the fatal and incomprehensible mistake of trying to introduce "Lady Chatterley's Lover" into a discussion of free speech.

Ladies and gentlemen, it was a mess, a mixed-up, snafued, mental and moral mess. And we haven't yet seen the last of it.

A preface to tv morals

But perhaps, between now and the time when Charles Van Doren and the \$64,000 Challenge must face their Capitol Hill punishment, we can manage to unscramble some of the essentials.

In the first place, let's admit honestly that the quiz show scandals have taught all of us a much-needed, and sobering lesson.

Up to now, I don't think we have quite fully realized the unique status which tv has achieved with the public, or the unique responsibilities which the industry's position imposes on us.

Despite all the proud boasts we've made about tv's power and glamour, we haven't seen clearly until now that tv has become the nations No. 1 Public Utility, and is so regarded by many people.

The outcry about the quiz shows is in itself proof of the fact that the public demands more of tv. To assume that the industry can be operated on the ethical standards of a carnival peep show is as absurd as thinking that Americans would stand for a Telephone Company, operated like a Las Vegas honky tonk.

A second point, too, has been hammered home to us. Every one of us who has ever bought programs for the air—and this includes agencies, advertisers, stations and networks—knows only too well that show business has its undesirable elements.

Most of us have been tempted, and most of us with any experience have occasionally succumbed to the temptation of doing business with the Pal Joeys and Running Sammies of the entertainment world.

Certainly now we have dramatic evidence of what this kind of compromising can lead to. And we damn well better cut bait.

Finally, the quiz show investigations have thrown a glaring light on our own ethical immaturity. Let's face it. Most of us have been trying to decide questions of right and wrong on the basis of expediency or efficiency—what makes a dollar, or attracts an audience or keeps us out of jail is right and good. Anything else is immoral.

What cheap high-school sophistry for grown up men!

*"you
ain't
heard
nothin'
yet..."*



*... said the immortal Jolson. And "you ain't seen nothin'" like the re-
sponse you'll get when you program this great local spectacular—*

THE JAZZ SINGER starring AL JOLSON



This Is The Original History-Maker
... This Is Today's Money-Maker!

Already bought by WMAL-TV
Washington, D. C.; WOR-TV New
York; KHJ-TV Los Angeles; WNAC-
TV Boston; CKLW-TV Detroit;
WMAR Baltimore.

The Time: NOVEMBER 1958
The Place: SYMPHONY THEATRE, N. Y.
The Response: HELD-OVER ACCLAIM
The Critic: BOSLEY CROWTHER

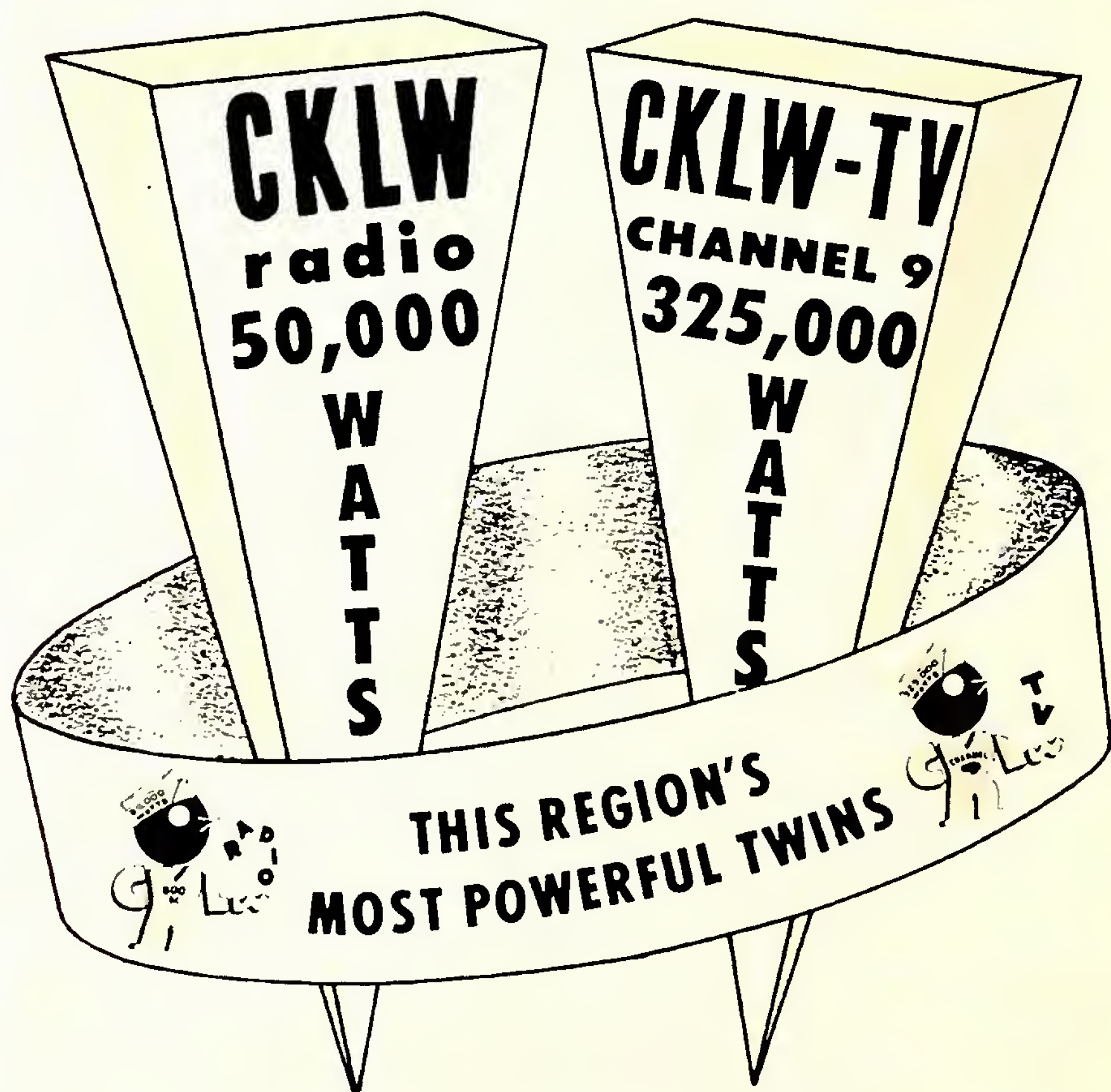
"The other day, the Symphony Theatre at 2537
Broadway tempted fate by bringing in a revival of
the historic film "The Jazz Singer", generally ac-
cepted as the film that introduced the "talkies".
Attendance has been so favorable that it was held
over for a second week. THE MANAGEMENT
HAS BEEN PARTICULARLY HAPPY TO
NOTE THE LARGE NUMBER OF YOUNGER
PEOPLE SEEING IT."

For full details, write, wire or phone:



U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

POWER... your most potent selling wedge!



**-and in the Detroit Area
you get either or both
at the Lowest Rates of
any other Major Station.**

GENERAL OFFICES		
GUARDIAN BLDG. • DETROIT 26, MICH.		
 ROBERT E. EASTMAN & CO. Nat'l Radio Rep	J. E. CAMPEAU President	 YOUNG TELEVISION CORP. Nat'l TV Rep

**49th and
Madison**

Impressive job

It was indeed very kind and generous of you to give our new television/radio alignment ("NL&B's New 3-Way Radio/Tv Setup") such prominent coverage in your 3 October issue, and I am personally most appreciative.

The story very accurately reported our new concepts and plans, and I assure you that many people have favorably commented to us about "the story in SPONSOR."

Maurice Needham

pres.

Needham, Louis and Brorby, Inc.
Chicago

Off the track!

I was amazed at your article in SPONSOR, 3 October, containing reference to "National's rock and rollers." First of all, at least two of the four singers you mentioned are most certainly NOT rock and rollers—Jeannie Thomas, and Tommy Mara. Secondly, Jeannie Thomas is NOT a "struggling youngster." She is a youngster, though—all of 22, but she has an excellent income via radio and Tv commercials, and night club appearances. I have been her personal manager since last January, and am happy to report she has been making great progress toward stardom.

As Tommy Mara's manager up until October 1st, I might have appreciated your left-handed compliment if it were true—"Mara, with a vast hypo on the part of his manager-press agent, even came up with a record that made enough noise to give some people the impression it was a lukewarm hit. It wasn't." Well, now, Joe, what is a hit? Mara's waxing of "Where the Blue of the Night" was truly a big hit on the disk jockey's turntables. It was one of those records d.j.'s enjoy programing. There was no hypo; if there had been, perhaps the platter might have sold like a hit. The record was played like a hit, and in the minds of the public and trade,
(Please turn to page 14)

WSJS TELEVISION
has
GRADE A COVERAGE *
FOR MORE CONSUMER INCOME
than any other North Carolina Station

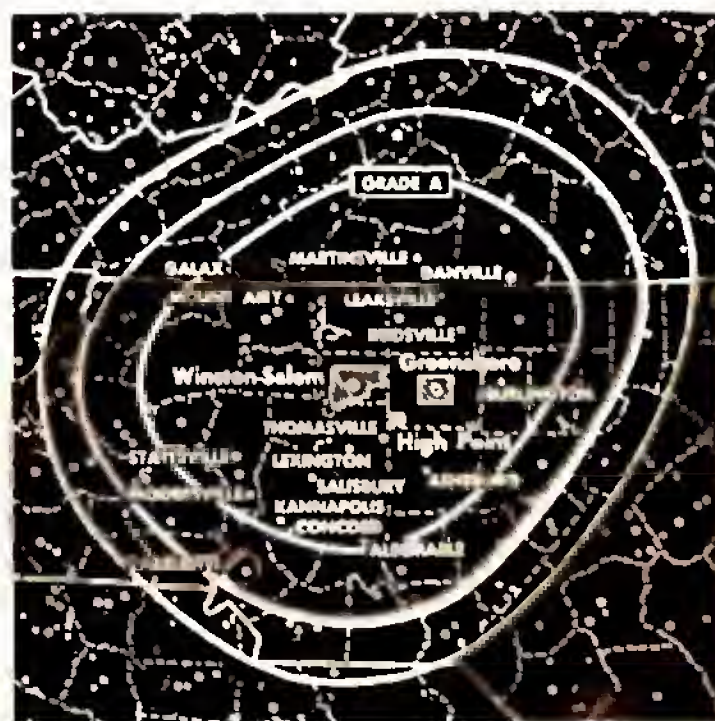
THIS FACT FACES YOU!

PROOF:

Within its Grade A telecasting area, WSJS-Television reaches a consumer population of 1,393,420 with total spendable income of \$1,827,286,000. In North Carolina's biggest Metropolitan market located in the rich industrial Piedmont, the WSJS-Television market represents a more powerful buying force than that offered by any other North Carolina station.

WSJS television
 Winston-Salem / Greensboro
MST

*



CHANNEL 12
 Headley-Reed, Reps.

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

wmca 570 kc

FIRST
ON
YOUR
DIAL



wmca

THE VOICE OF NEW YORK

Call us collect at MUrray Hill 8-1500
Or contact AM Radio Sales.

49TH & MADISON

(Continued from page 12)

Mara's disk was a hit. It certainly provided exposure that brought Mara offers he never had before. So, why piddle around as to whether or not it was a hit?

I also wonder if you investigated the thinking of the National Shoe people? I know that in the case of Jeannie Thomas and Tommy Mara they knew they were not buying rock and roll artists. Miss Thomas was "Miss Virginia" in the 1956-57 "Miss Universe" contest, and she sounds as lovely as she looks. National Shoes receives a plus in her they never anticipated. When the tv spot began on the Alan Freed show, Jeannie was invited to appear at the opening of a new National Shoe store in Long Island. This was so successful that she did in-person dates at National Shoe stores in Trenton, Baltimore and Hillside, N. J. These appearances tied in with either night club, radio, or tv dates, and all concerned benefited through the tieup.

While I am not a spokesman for National Shoe, it is my feeling they wanted talented, clean-cut young people to "sell" their shoes, and they did not set out to engage rock and roll singers. I think where you went off the track was in your understanding that they bought rock and rollers.

Sidney Ascher
public relations
N. Y. C.

Goofed!

In your interesting round-up of this season's automotive broadcasts (26 September, page 32) you have purloined the Steve Allen Plymouth show from N. W. Ayer and given it to another agency. Since we're very proud of this full-hour entry into a new time spot, we'd like to have it back!

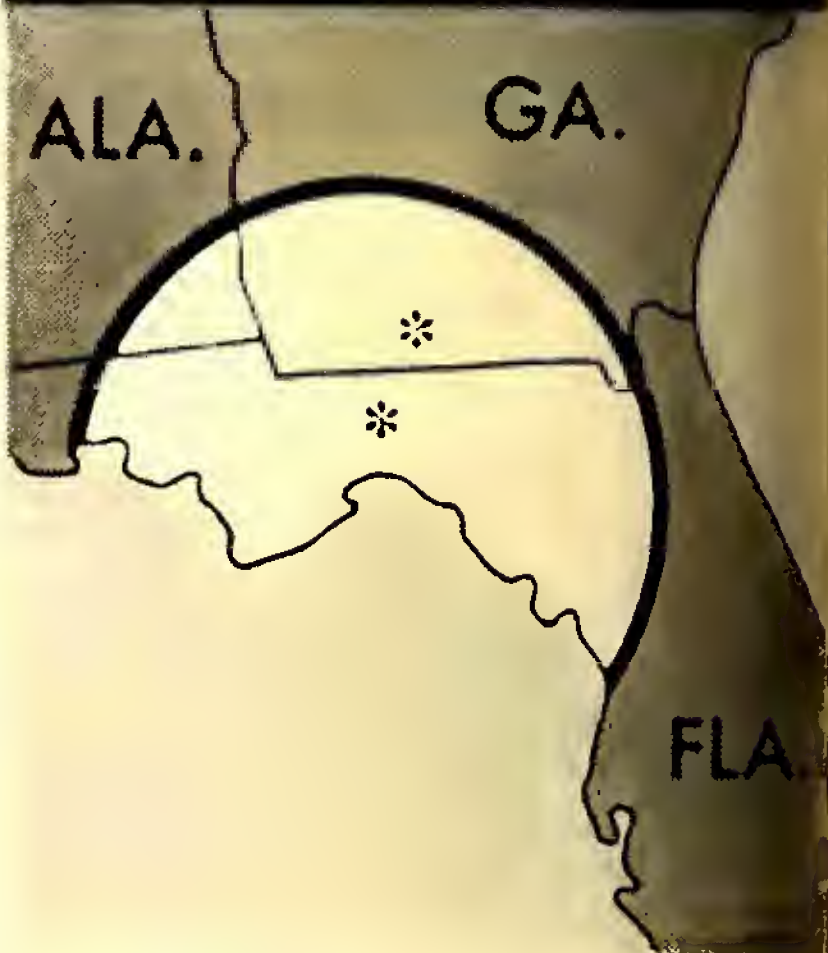
N. W. Ayer has been Plymouth's agency since 1943. Except for their former participation in the Lawrence Welk show, Ayer has handled all their radio and television. The Steve Allen Plymouth Show is the biggest effort yet.

The debut was September 28, not October 12 as listed.

Howard Davis
Dir. of info.
N. W. Ayer & Son Inc.
Philadelphia

HERE'S the place to look for BUSINESS

TALLAHASSEE
THOMASVILLE



*the bright spot in your
sales picture... WCTV
can make it brighter!*

With the great CBS programs, plus top ABC-TV shows, WCTV provides standout service to a most responsive market. In the entire U.S., Tallahassee stands fifth in retail sales per household.*

For many leading brands, the Tallahassee - Thomasville Market deserves *and gets* strong spot schedules. A sizable market - over 225,000 families - 52 counties - effectively covered by WCTV. Get the complete picture from Blair Television Associates.

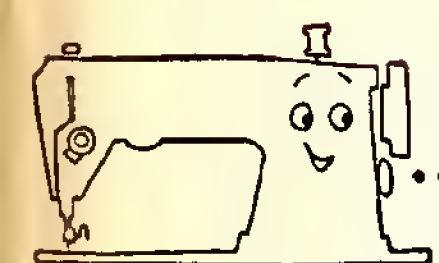
**Annual Survey of Buying Power, 1959.*

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE

a John H. Phipps
Broadcasting Station

BLAIR TELEVISION ASSOCIATES
National Representatives



..... LISTEN, CHARLIE... PEOPLE BUY IDEAS !

You can't *feel* ideas.

They live in the tiny curlicues of a man's brain. And occasionally, in a woman's brain. (These are called "notions.")

Without ideas, our world would clunk to a halt.

A good idea can make a good product even better. It can take a hard, precise, metal-made thing like a

sewing machine, for instance and make it different in a woman's mind.

Make it be a dance in a rustling ballgown, maybe, or a soft little baby's shirtwaist. Make it be something a woman has to have.

People don't buy things just to eat, or wear or ride in anymore, Charlie. People buy *ideas*.

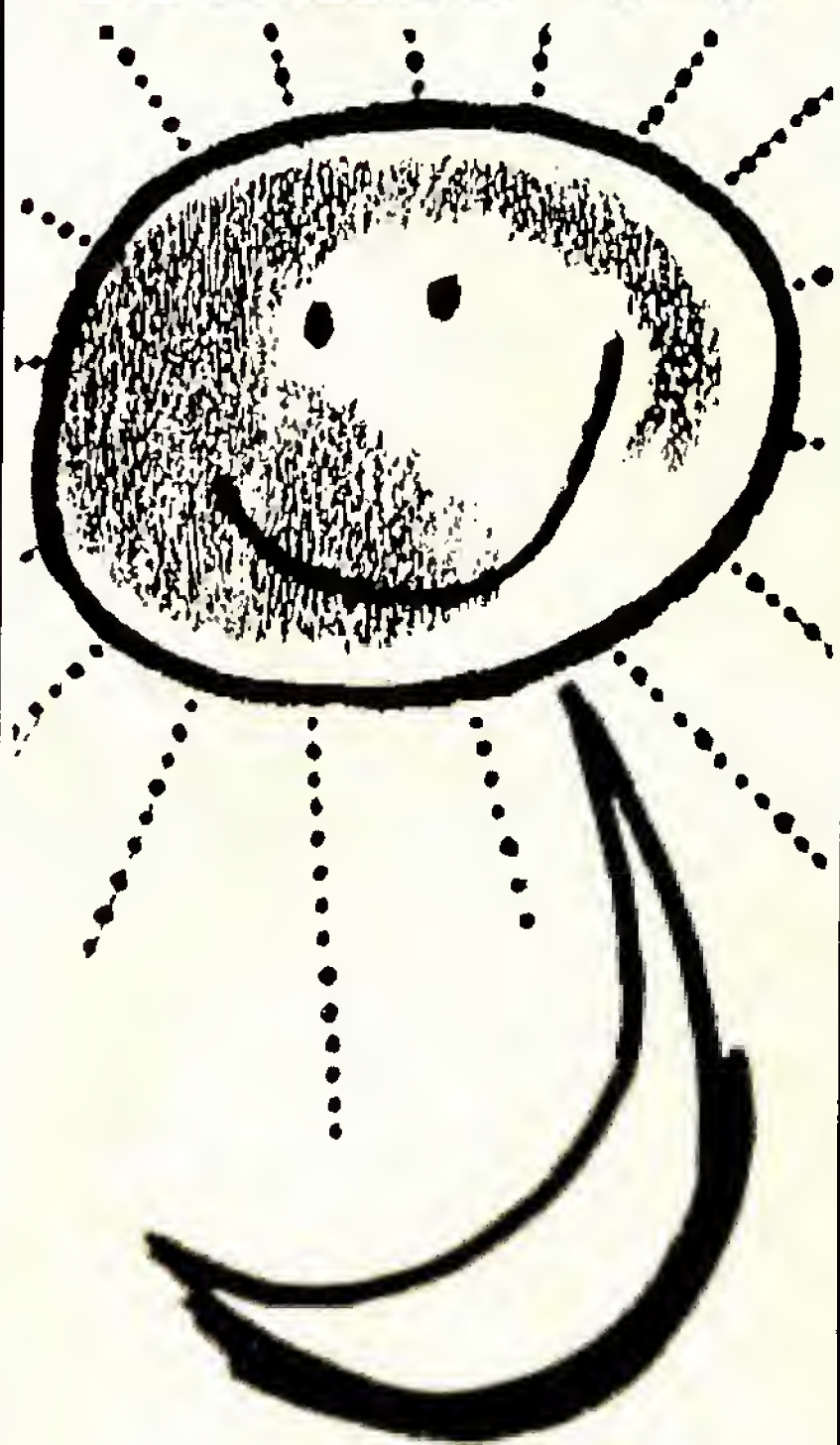
YOUNG & RUBICAM, Advertising

New York • Chicago • Detroit • San Francisco • Los Angeles • Hollywood • Montreal • Toronto • London • Mexico City • Frankfurt • San Juan • Caracas • Geneva

YOU KCAN'T KCOVER TEXAS

without

KCEN-TV



A.M. or P.M.
more people in Central Texas watch us day and night over an area 73% greater than the station nearby...



BLAIR TELEVISION ASSOCIATES
National Representatives

Reps at work

Mike Wurster, Weed Television Corporation, New York, feels that 1960 will usher in an era of increased flexibility in television operations. "Flexibility at the station level will be exemplified by an increased use of tv tape as a selling force and as a programing tool. This will tend to create 'floating option' time patterns, will encourage the stations to suit the specific market needs of the advertisers by investigating 'diagonal' rate structures and offering improved package plans. Also look for station trade character tic-ins with national accounts. The representative, too, will expand his horizons and provide wider advisory services to stations, agencies and advertisers. Representatives are similarly working out new business techniques aimed at curtailing burdensome paper work." Mike notes that agencies can encourage flexibility simply by placing less dependence on those tools which tend to restrict buying. "I would like to see more of what I refer to as the 'educated hunch' technique of buying. Experience, knowledge and creative effort are the foundation and impressive sales the result."




Bob Mandeville, H-R Television, Inc., New York, is curious to know how many timebuyers and salesmen get to view the tv commercials they buy and sell prior to air time. "Unfortunately, not very many of us do. This state of affairs inhibits efficiency. Wherever possible, it would be helpful to have a meeting of representatives



and buyers, whose campaign aims could be outlined, and where the reps would have an opportunity to view the finished story board or commercial before submitting availabilities. Much has been said about the increased effectiveness of those commercials set in the proper program climate. Certainly an adjunct to that kind of thinking is a positive approach toward releasing information to the rep who deals directly in providing that

climate." Bob feels that when buyers and reps know the content of the film, they will be able to deal most intelligently with the particular aims of the client. "Qualitative knowledge of the commercial other than just brand name would create enthusiasm leading to the best possible buy. The advertiser's dollar would be spent most effectively, and this would assure his continued use of television."



*ITC's New Series adds
The Measurement
Of Success
that helps you get
Low Cost-Per-Thousand
Sales!*

SWEET



SUCCESS'

CREATED AND PRODUCED BY 3-TIME EMMY AWARD-WINNER

JACK DOUGLAS



Creator of:
"Bold Journey"
"Search for Adventure"
"Kingdom of the Sea"

Now for the first time on television... the dazzling world of success becomes a reality for television viewers. 30 whirlwind days in the life of a successful American captured in a half-hour of unusual entertainment each week. The ideal warm, friendly, non-violent frame for your commercial message. The American Dream come true... that fires everyone's imagination.

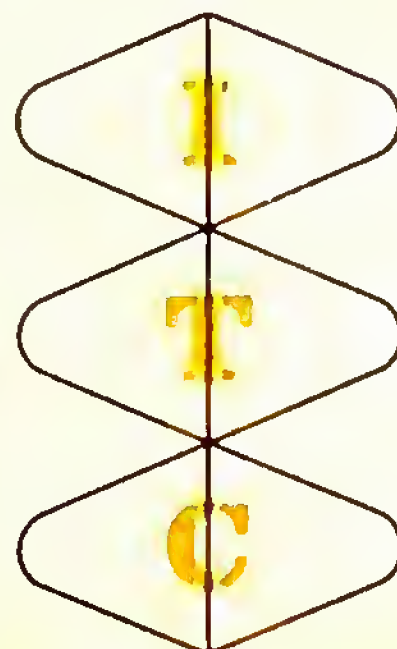
See for yourself the unprecedented emotional involvement in a world where viewers can rub shoulders with the successful, and their famous friends, who include Debbie Reynolds, Bing Crosby, Nina Foch, Groucho Marx, Anna Maria Alberghetti, Hugh O'Brian, Tina Louise, Ed Wynn, Hedda Hopper, Danny Thomas, Ronnie Burns, Sammy Davis, Jr., and many more — as they and you enjoy "Sweet Success."

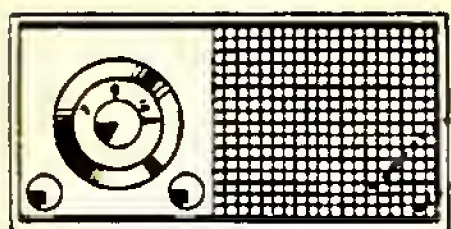
**INDEPENDENT
TELEVISION
CORPORATION**

488 MADISON AVENUE • NEW YORK 22 • N. Y. • PLAZA 5-2100

ITC OF CANADA, LTD.

100 UNIVERSITY AVENUE • TORONTO 1 • ONTARIO • EMPIRE 2-1166





LOOK FOR THE LOTION
WITH THE SHIP THAT SAILS THE OCEAN.....

Blair Stations SELL!

...for example, Old Spice



To keep this "ship that sails the ocean" in front-running position, Shulton relies heavily on the selling power of Spot Radio — with saturation schedules in America's major markets.

In many of these markets, Blair Stations carry a heavy share of the advertising attack. The simple fact is: BLAIR STATIONS SELL. Through applied audience-research, they have intensified the elements that give radio its real selling power:

- 1 *Local interest programming*, which serves listeners throughout the station's own area in a personal way no distant source can equal.
- 2 *Local selling personalities*, who endow commercial messages with believability that converts ratings into cash-register results.

Over 40 stations in major radio markets are represented by John Blair & Company — by far the most important group of markets and stations served by one representative firm. So when you're thinking about radio, as most advertisers are, talk with Blair.

John Blair and Company

National Representative of Major Radio Stations

Yes! Blair Stations Sell and these are the BLAIR STATIONS:

New York.....WABC	Norfolk-Portsmouth- Newport News..... WGH
Chicago.....WLS	Louisville..... WAKY
Los Angeles.....KFWB	Indianapolis..... WIBC
Philadelphia.....WFIL	Columbus..... WBNS
Detroit.....WXYZ	San Antonio..... KTSA
Boston.....WHDH	Tampa-St. Petersburg..... WFLA
San Francisco.....KGO	Albany-Schenectady-Troy.WTRY
Pittsburgh.....WWSW	Memphis..... WMC
St. Louis.....KXOK	Phoenix..... KOY
Washington.....WWDC	Omaha.....WOW
Cleveland.....WHK	Jacksonville.....WMBR
Baltimore.....WFBR	Oklahoma City..... KOMA
Dallas-Ft. Worth.....KLIF- KFJZ	Syracuse.....WNOR
Minneapolis-St. Paul.....WDGY	Nashville..... WSM
Houston.....KILT	Knoxville..... WNOX
Seattle-Tacoma.....KING	Wheeling-Steubenville..... WWVA
Providence.....WPRO	Tulsa.....KRMG
Cincinnati.....WCPO	Fresno.....KFRE
Miami.....WQAM	Wichita.....KFH
Kansas City.....WHB	Shreveport.....KEEL
New Orleans.....WDSU	Orlando.....WDBO
Portland, Ore.....KGW	Binghamton.....WNBF
Denver.....KTLN	Roanoke.....WSLS
	Bismarck.....KFYR

SPONSOR-SCOPE

24 OCTOBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Spot radio can chalk up a crackling success story in the Mennen's campaign of last summer: it worked so well that the advertiser is doing it all over next summer.

In telling about the campaign, which spent \$550,000 via Warwick & Legler, this week, Bill Mennen, Jr., noted that contrary to what had been expected his field sales staff maintained an excitement over the values of radio to the very end of the campaign.

His conjecture for this: The salesmen were able to hear the announcements in their cars as they covered their territories.

The winners of the Mennen promotion contest tied in with the summer campaign: 1st, WHDH, Boston; 2nd, WELI, New Haven, 3rd, WMBR, Jacksonville. Special prize for stations in smaller markets: winner, KGBT, Harlingen, Tex.

Something that tv stations haven't experienced before: So many national agencies inquiring in October what their chances are of getting the time they require for schedules starting in January.

The queries have been directed primarily to stations in the top 10 markets.

The relationship of media to the general strategy of a client's marketing campaign this week took a wide and significant turn at McCann-Erickson.

So that the Media Department and the Media Planning Unit can be given maximum direction and guidance as part of the client's marketing complex they have been placed in a newly formed division, to be known as the Media Division.

The new division will be composed of five senior mediamen, with no accounts assigned them, and two marketing men, with the new division itself headed up by Crawford Patton, formerly of Warner Bros. Bill Dekker continues as head of the media department, while John J. Flanagan and Edwin Wilson will manage the planning unit.

Patton will report to Daniel Kinley. Other divisions in the McCa-E homeoffice: the Creative Division, the Account Planning Division and the Account Service Division.

Marketers believe that the fashion-type cosmetic and toiletries field is in for a lot of turmoil within the next few years.

The cause: the shifting habits of dress and behavior among mounting millions of teenagers.

Effect on the two industries: an air of uncertainty in their long-range planning.

Don't be surprised if P&G adds another division in its corporate setup which would function as an autonomous servicing division for the four present divisions.

Under the present setup the toiletries, food and paper products divisions obtain their various services like media, programs, copy, ad production, market research and promotion from the case soap division.

The fifth division would become the font for all these services. Most likely head of the new division: Edwin E. Snow, ad manager, recently made a v.p.

A promotional device that seems to be catching fire among radio stations across the country: bringing the talent in social contact with the various walks of agent people at luncheons held in the studio or in restaurants.

Some stations are making accountmen the focus of this talent comraderie on the theory that the medium could have no better man at court—the client.

If you're looking for evidence as to what's happened to daytime viewing since ABC TV became a force in daytime programming, observe this difference in the over-all average homes sets-in-use: September 1958: 2,370,000; September 1959: 2,446,000.

As for average homes reached by sample ranking, also according to Nielsen:

RANK	1958	1959
1	3,741,000	4,824,000
5	3,437,000	4,584,000
10	3,219,000	3,783,000
20	2,567,000	3,026,000
40	1,697,000	2,047,000

Note: ABC TV ushered in its Operation Daybreak in October 1959.

National spot radio, some of the rep leaders contend, has reached the point where it must face up to the task of overcoming this hurdle: the big advertiser's conception of the medium as something to be used mainly to bolster up a major market here and there.

These reps recognize the complexity of this problem and the feeling of frustration it has created among agency people who are sympathetic to spot radio and are aware of its positive values as a national medium.

The solution, say such reps, entails a gigantic step in which the entire industry must participate: a campaign dramatizing spot radio's status as a national medium.

They estimate that this project will cost at least \$2 million.

NBC plans to move into the wired radio field in October 1960 with what will probably be known as a medical network.

The service: music and informational programming to doctors' and dentists' offices from 8 a.m. to 8 p.m. five days a week. The transmission will allow for multiplexing so that at five intervals daily the professional man can tune himself in to the airing of medical papers, etc.

Subscriber prospects: 25,000 doctors and dentists in 16 markets at a weekly rental of \$10 a month for the receiving equipment (that's where RCA comes in).

Advertising prospects: 10 ethical drug firms who will act as institutional sponsors of the service at a cost each of \$6,500 a week. (Annual potential income for the medical network from this source: \$3,380,000.)

Department of close co-incidence: The ratio of billings contributed by the top 10 tv network advertisers in 1958 was only 1% below what the top 10 accounted for in network radio 10 years previously.

The gross billings for all radio networks in 1948 was \$198,995,742 and the 10 biggest customers absorbed 38% of it. In 1958 the first 10 advertisers represented 39% of all tv network billings, namely, \$566,590,401.

The only difference: the networks' stakes in them are three times as big.

The three tv networks combined, with weekend non-prime-time and shows like **Today** and **Jack Paar** included, will average 27 sponsored hours a week more this month than they did in October 1958.

The tally for everything is 151 hours as compared to 124 hours for last October.

It's an all-time October high for ABC TV and NBC TV, while CBS TV is ahead of last year's October total but not quite up to the 1957 level.

The breakdown of sponsored hours by network for the two Octobers:

NETWORK	PRIME NIGHTTIME*		MON.-FRI. DAYTIME**	
	1959	1958	1959	1958
ABC TV	22	17½	15	4
CBS TV	26	24½	21	24
NBC TV	24	21	16	17
Total	72	63	52	45

*Does not include the Jack Paar show; ** does not include **Today**.

CBS TV's decision to wipe its schedule of substantial prize quizzes was not without its ironic touches, such as:

1) Colgate's consequent announcement that it was replacing the **Big Payoff** with **The Millionaire** drew newsprint wisecracks to the effect that there was the biggest giveaway of all.

2) CBS withdrew 24 hours later an offer to make **December Bride** available for but \$10,000, time and talent, per quarter-hour. What happened meanwhile: **December Bride** was rushed into the breach left by the shelving of **Top Dollar**. (The average cost on CBS of a quarter-hour, time and talent, is \$25,000.)

Sales developers in tv are sharpening up a new tactic in a drive to increase daytime business.

The main objective of this tactic is top management in the major agencies.

They'll start off their pitch with the premise that with few exceptions agencies have confined themselves to the world of nighttime tv and have been delinquent in learning about the uses and values of daytime tv.

The recommendation they'll urge: Do like BBDO and set up a daytime specialist, whose function it will be to funnel information about and opportunities in tv to account and media people in the agency.

Though it's much too early to tell how the nighttime tv network programing will shake down in popularity terms, agency showmen observed certain trends from the ratings already in hand.

Here's the way, in a broad sense, they saw the outlook shaping up:

WESTERNS: The newcomers as a whole have shown little signs of strength and even some of the holdovers are beginning to crumble under competition. However, cost-per-thousand-wise the familiar contingent is expected to hold up nicely.

SITUATION COMEDIES: The old timers look as though it won't be hard for them to hold their own, but as for the newcomers the prospects, with perhaps one or two exceptions, aren't too bright.

CRIME-SUSPENSE: At the moment it's going to be a tough buildup for all but one, or perhaps two, of the new entrees, and one of the past season's sturdy pieces may lose enough audience from type-competition to make survival uneasy.

ADVENTURE SHOWS: There isn't much promise among the whole incoming genre.

VARIETY, STANDUP COMEDY: They, generally, look the hottest of all.

Agencymen who've been on the road these past few months visiting tv stations report there appears to be a pronounced trend toward experimental live programming directed at teenagers in the very early a.m.

This before-school-departure time has been so far pretty much of a **monopoly for the Dave Garroway show.**

Among the recent pioneers at carving out this youngster audience for themselves on the pre-school schedule is **KHOO-TV, Houston, (Corinthian).** Included in the station's magazine format is **variety talent from area high schools and topical discussions of teenage issues.**

You can get a pretty good clue as to how the leading tv advertisers in the package goods field will stack up this year in **network and spot time expenditures** from these comparative six-months totals:

ADVERTISER	JAN.-JUNE 1958	JAN.-JUNE 1959
P&G	\$41,215,181	\$49,520,767
Lever Bros.	18,490,563	25,274,111
Colgate Palmolive	17,481,821	20,152,527
General Foods	16,461,849	18,614,860
American Home	12,077,818	17,777,121
R. J. Reynolds	9,049,551	9,724,156
P. Lorillard	7,614,609	9,222,893
Bristol-Myers	9,913,029	9,167,236
General Mills	5,447,851	8,533,499
Liggett & Myers	6,570,153	7,963,472
American Tobacco	6,792,624	7,959,682
Warner Lambert	4,750,030	6,788,251
Standard Brands	4,509,483	6,124,544
Corn Products	2,619,536	4,707,983
S. C. Johnson	3,517,263	4,152,944

John Kluge's Metropolitan Broadcasting has expanded its ownership to four radio and two tv stations with the acquisition this week of WIP, Philadelphia and WTVH, Peoria, the latter representing a cash payment of \$600,000.

The WIP deal: Swap of 150,000 shares of Metropolitan stock and assumption of \$2 million in WIP liabilities.

If spot tv weren't as prosperous as it is, it would have good cause to mourn the defection of Anahist (Bates) from its ranks into network tv spot carriers.

The cold remedy is down for 93 minute participations on ABC TV and 23 like units on NBC TV at a **collective cost of not far from \$3 million.** The average price per participation being paid by Anahist is \$25,000 on ABC and \$30,000 on NBC.

ABC TV can't begin to resolve how it's going to meet the discount structure changes triggered by CBS TV until it faces up to another problem: the pressure from affiliates in certain key markets for rate increases.

It's obvious that no matter how the network revises its discount structure it doesn't give the stations more money, but the network must ease one pressure before it can dig into the discount problem.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 64; News and Idea Wrap-Up, page 66; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 76; and Film-Scope, page 58.

IT COMMUNICATES!

A red cape may stimulate action in Madrid or Seville or Mexico City. But, if you have merchandise to move in Western Michigan, put your pesos on WOOD-TV. It really communicates! Want to hear more? Just shout "¡Ole!" The Katz man will come charging in.



WOOD **AM**
TV

**WOODland Center,
Grand Rapids, Michigan**

WOOD-TV—NBC for Western and Central Michigan: Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing. WOOD-Radio — NBC.





It's Channel 3 First By All Surveys

In Memphis they say "There's more to see on Channel 3." That's because more people enjoy WREC-TV's combination of superior local programming and the great shows of the CBS Television network. It's the right combination for your advertising message. See your Katz man soon.

Here are the latest Memphis Surveys showing leads in competitively-rated quarter hours, sign-on to sign-off, Sunday thru Saturday:

	A.R.B. Apr. 17-May 14, 1959 (Metro Area)	Pulse May 1959 (Metro Area)	Nielsen June 8-Aug. 9, 1959 (Station Area)
WREC-TV	250	309	271
Sta. B	80	79	57
Sta. C	68	7	69

WREC-TV

Channel 3 Memphis



Represented Nationally by the Katz Agency

WHO INFLUENCES COMMERCIAL LENGTH?

Agency timebuyers surveyed by NBC Spot Sales report creative departments in ad agencies have a more direct influence on the length of commercials than do the clients themselves.*

CREATIVE STAFF	Total respondents		Radio and tv billing			
	No.1	Percent ²	Over \$5 million		Under \$5 million	
			No.1	Percent ²	No.1	Percent ²
MUCH INFLUENCE	168	68	75	81	93	60
LITTLE INFLUENCE	61	25	16	17	45	29
NO INFLUENCE	18	7	2	2	16	11
CLIENTS						
MUCH INFLUENCE	92	38	45	50	47	31
LITTLE INFLUENCE	136	56	42	46	94	61
NO INFLUENCE	16	6	4	4	12	8

Source: NBC Spot Sales October, 1959, survey of 249 panelists in 171 different agencies comprising its Timebuying Opinion Panel.
*Total number of panelists responding to the question. ²Percent of the total respondents answering each question.

TV SPOT BUYERS TELL WHY

- Country-wide survey shows agencies giving more attention to best use of I.D.'s, 20's, minute tv spots
- 249 buyers in NBC Spot Sales poll list reasons and strategy behind choice of different spot commercial types

As tv screens flash an ever greater number of commercials before acquisitive consumers, agencies and radio/television media people who serve them are more vividly aware of the need for buying precision. Urgent question at hand: Can a short commercial do a better selling job as an I.D. than 60 seconds, or is long copy—

requiring the minute—a must?

NBC Spot Sales, reporting on its fifth questionnaire survey of media people in large and small advertising agencies all over the country, has pinpointed some of the new buying trends and several patterns involving length, cost and impact of tv commercial announcements.

A major conclusion, synthesized from comments of 249 panelists in 171 agencies, is that the creative department—copywriters, copy group heads and supervisors, artists and art directors—influence the length of proposed commercials far more than staffers in the agency media department or within the client company. Almost seven in 10 buyers (68%) noted the considerable influence exerted by creative, whereas only 38% said there was much client influence in selecting a short 10 or a long 60. There appears, however, to be more client influence when larger agencies are involved.

Despite the dominance of creative people in the selection of lengths—

10-, 20-, 30- or 60-second commercials—the buying group is “always or frequently” consulted. So report seven in 10 of the buyers. And the remaining three buyers say they are “sometimes” consulted on length.

The length of commercial most used, both by larger (over \$5 million billing) and smaller (under \$5 million) agencies, is the full minute, followed in order of usage by 20-, 10- and 30-second announcements. A saturation campaign however, relies

most heavily on 10-second I.D.’s, followed—at a considerable distance—by 20’s and 60’s. At one time or another, the survey indicated, eight in 10 timebuyers have recommended I.D. campaigns. The remaining two in the 10 said they would do so under special circumstances.

Some of the advantages of the I.D. are outlined by Ralph S. Freeman, radio/tv director of Ross Roy, Detroit.

“We have used I.D.’s many times,

in almost every case to augment other media schedules. The I.D. takes advantage of a low-cost saturation package to register brand name, package (or logo) and may be one selling point to a mass audience. In some cases, it’s the only way for a low-budget advertiser to reach a mass audience at all.”

But Sam Vitt, media supervisor Doherty, Clifford, Steers & Shenfield, New York, points out that “from a media viewpoint, it is probable



Questionnaire was answered by 249 media execs at 171 agencies. Sam Vitt, med. sup., Doherty Clifford, Steers & Shenfield, N.Y.C., says length is copy department problem. Alice Ross, buyer, Heineman, Kleinfeld, Shaw & Joseph, N.Y.C., agrees, adding that creativity is most important in shorter copy 10’s and 20’s.



HOW COMMERCIAL LENGTH AFFECTS RECALL*

	60-SECOND VS. 20-SECOND	20-SECOND VS. 10-SECOND
High priced, hard goods item		
<i>Much greater recall</i>	71**	51**
<i>Slightly greater</i>	23	41
<i>No greater</i>	6	8
Low priced, high turnover item		
<i>Much greater</i>	20	28
<i>Slightly greater</i>	49	49
<i>No greater</i>	31	23

*Answers indicate for each of two types of products whether agency buyers believe the one-minute commercial aids greater “recall at time of shopping” than a 20-second announcement, and whether 20-second has a recall advantage over the 10-second length.

**Figures give the percentage of total respondents answering the question.

ould find unanimous agreement as the virtues of the I.D. Yet it is so brief, and this brevity is the problem not a media one so much as a copy one. The use and relative effectiveness of the several spot tv commercial lengths must, in the ultimate, be solved in the copywriter's realm." Some details of preferred time lengths appear in the adjacent chart.

Most of the panelists (eight in 10), reporting on their use of 30-second announcements, said they have not had reason to recommend a half-minute buy largely because this length is not available in many markets. Production of the announcement, therefore, is expensive in terms of the number of stations which allow for it. The two in 10 who have used 30 seconds, however, selected the same segment for any of these possible reasons: if 30-second slots became available in prime time; if the copy required the extra 10 seconds over the 20 which they prefer; if more stations listed 30's on their rate card; if a tie-in with local dealers could be set up following network shows; if the cost were more reasonable.

Dick Pickett, senior media buyer at Foote, Cone & Belding, New York, says the problem is "that 30's are not generally available, and better positions are usually taken by 20's and 10's or both." Edward C. Jones, radio/tv director of Barlow Agency in Syracuse, thinks 30's are especially adaptable to dairy products which don't require long demonstration. A minute spot often becomes badly placed because of lack of things to say," he adds.

The major advantages of a 30-second commercial, the buyers contend: exclusivity in the station break, adjacency to high-rated network programs, availability in prime time and 10% greater length than a 20-second announcement.

As to costing, panelists responded to a question about the 30-second cost compared with the combined price of a 10 and a 20. In the \$5 million-plus agencies, 10% of the time-buyers think the 30 is a good buy at more than the combined rate of a 10

BUYERS RELATE MERITS OF DIFFERING TIME LENGTHS				
PREFERRED LENGTH OF COMMERCIALS				
	8-, 10-sec. I.D.	20-sec.	30-sec.	60-sec.
<i>MOST CAMPAIGNS</i>	19*	37*	3*	66*
<i>SOME CAMPAIGNS</i>	55	47	15	29
<i>FEW CAMPAIGNS</i>	19	10	17	5
<i>NO CAMPAIGNS</i>	7	6	65	—

PREFERRED TIME LENGTHS FOR SATURATION				
	10-sec.	20-sec.	30-sec.	60-sec.
<i>OVER \$5 MILLION BILLING</i>	41*	33*	1*	25*
<i>UNDER \$5 MILLION BILLING</i>	47	27	3	23

USE OF TWO PRODUCTS IN ONE COMMERCIAL						
	20-sec.		30-sec.		60-sec.	
	No.**	Percent*	No.**	Percent*	No.**	Percent*
<i>YES</i>	5	2	8	3	68	29
<i>NO</i>	232	98	224	97	163	71

*Percent of total respondents to this portion of the question.
 **The number of panelists responding to the question.

and a 20. And 46% of the buyers think it's a good buy at the same rate of a combined 10 and 20.

Most of the panelists like a combination of commercial lengths for a campaign, a major reason being the resulting discounts and lower prices. About eight in 10 panelists buy in combinations of minutes and I.D.'s.

Herb Halpern, radio/tv director of Winius-Brandon Co., St. Louis, says "We have found that for some household products a combination of 30's and 10's is very effective during an introduction; 60's give the selling points while I.D.'s serve as effective reminders. However, the I.D. must have an attention-getting device that refers back to the 60."

Timebuyers like to combine lengths of commercials in a campaign, but they look with skepticism on the commercial which plugs two products (see chart, above). Almost all of them (98%) dislike advertising two products within a 20-second commercial, and 97% don't like doing it even in a 30. But three in 10 (29%) think two products can be advertised effectively within a one-minute frame.

The NBC Spot Sales survey also attempted to measure some reaction to consumer recall at the time of shopping (see chart, page 28). The question, as posed, involved two distinctly different types of products—a high priced, hard goods item and a

(Please turn to page 74)

SO I WENT ON THE AIR MYSELF



▼ Miami clothier builds \$1 million business as his own tv "star" endorser

▼ Techniques: showmanly devices, conviction and fast schedule switches

Personal endorsement of a product is a proven sales technique. It can prove a disaster, though, when the advertiser undertakes the role of endorser. Many ships have foundered on that particular shoal.

With the proper degree of showmanship and an ultra-convincing pitch, however, you can carry it off. You may even achieve the enviable position of the Miami clothier in the accompanying pictures, who steps from between the reels of a late movie about four times a week as virtually its star.

Austin Burke spends over \$50,000 a year to sell clothes via tv—for him, a logical extension of what he'd been doing for years. When he arrived in Miami in 1945 "with \$300 and asthma," he started saving for a clothing store, in spite of the fact that there's a men's clothier around almost every corner in Miami.

By 1947, he had raised enough capital to open a small loft store on the second floor of the building he now owns. In 1948, he moved his shop downstairs. "But what I needed to expand," he says, "was advertising that wasn't cut out of the same cloth as every other clothing store."

By chance. WTVJ began operations in Miami in 1949, and Burke decided to "star" in its late movies. "Our first impression of Burke was

REITERATION WORKS, says Burke, if you use it to emphasize your own enthusiasm, conviction. Fast change of pace is another technique

that he could never carry it off," says a veteran at the station. "He is soft-spoken, quiet, diffident. But when the studio lights went on in front of him for the first time, a Jekyll-Hyde reaction transformed him into a hard-sell salesman."

Oddly, Burke won an audience—and a loyal one—for his highly charged minutes. Here are some of the techniques that did it:

- *Reiteration.* There's a comic quality, Burke discovered, to the repetition of points. It emphasizes his own enthusiasm, which in turn adds to the conviction of the sell.

- *Trademarks.* Burke found an effective opener was appearing in as many as four jackets over a suit. He strips the jackets off, machine-gun fashion, selling as he goes. Trademarks like this quickly built an audience for Burke's commercials, in fact, made them conversation pieces.

- *Supporting cast.* Burke works his own dog, an impassive boxer named Mike, into the act. He purposely contrasts his own enthusiasm with Mike's lack of interest in the rapid-paced goings-on.

- *Production simplicity.* Burke delivers his entire pitch in front of a rear projection of his store. A single camera follows his actions, panning to Mike, or following Burke to a clothing rack.

- *Print carry-over.* Burke spends about \$9,000 a year in print, principally for price listing during special sales. To make every dollar of his print advertising count, he displays a blowup of the ad prominently during his commercials (see photo above), then demonstrates the suits referred to, livening up the deadpan listing with his multiple-jacket antics, Mike, anything at hand.

- *Copy points.* Burke's selling is anchored to some basic copy points. One key point is a meeting of "Mr. Average" copy with "man of distinction" appeal. Here's a sample (from stand-by copy the station keeps on hand): "Men from all over the state of Florida, men who grow with Florida, men who make the news, travel out of their way to patronize this fabulous store. Whether they want to



CONTRASTS HELP make spots entertaining. Here, Burke lets single camera pan up and down to contrast his enthusiasm with boxer's bored look, to get levity into price-listing pitch

spend \$40 or \$125, they know Austin Burke tailors many of his own clothes . . . they buy direct and save 20 to 40% . . . size 24 short to 54 long—11,000 garments for Mr. Average." Price is an important appeal.

At first, Austin's unorthodox work habits didn't set too well with the station's staff, WTVJ directors recall. They didn't like having their talent arrive two minutes before air time. Then, after they'd talked him into rehearsal sessions, he disappeared one night—and was discovered snoozing in the far corner of the studio only seconds before he was due on.

In memory of those days, the station still keeps Burke copy on the teleprompter for use by a stand-by staff announcer. But the emergency rarely occurs. Often Burke's off-the-cuff copy runs over his minute, and he fully expects to be cut off. Viewers are no longer surprised when it happens. Somehow it seems to fit with the whole zany affair.

Though Burke's work habits are more regular these days, he still likes the element of surprise. Only now it takes the form of schedule switches. The station's change-of-schedule file for Burke is about three inches thick. He enjoys changing pace, making quick schedule switches at the last minute whenever a spot opens up in a slot he likes. These switches, he finds, bring him new audiences for his customary stand in the late movie.

Burke's normal scheduling of spots

is based on psychological principles:

Late evening, he says, is an ideal time for selling men's clothes in Miami. "Because of the climate a man buys few suits in Florida," he points out. "This makes purchase important. The late evening hours are quiet. There is plenty of time for discussion between man and wife over the suit I'm showing them."

In addition to his four minute stints per week in the late movie (which he frequently increases to six or eight), Burke does one minute spot per week around 6 p.m. on Wednesday. "About the time the man of the house is walking in the door in his present battered business suit."

Burke puts about 85% of his \$60,000 yearly ad budget in tv—with the remainder going to newspapers for special events. He claims his store chalks up more sales than any competitor in the South Florida area. It's not at all convenient for Miami-ans to get to: they have to cross a causeway from the mainland and in many instances pay a toll. But for the last ten years, Burke has filled his store with customers from all over the South Florida market and has had to increase its size 11 times.

Few men have prospered as rapidly as Austin Burke, the man who came to Miami 15 years ago, "with \$300 and asthma." This year he will sell almost a million dollars worth of men's clothing. That, and the Florida sun, have cured his sniffles.

LOOK WHO LIKES WHAT MUSIC

➤ Seattle station and IBM Corp. poll 9,250 radio listeners on preference among five basic music categories

➤ Extreme rock 'n' roll ranks second in teen-age popularity, while million-sellers get big 75% over-all nod

HERE'S THE VOTE BY AGES

12-16 years old

	LIKE	DON'T KNOW	DISLIKE
1. CAT II	83%	11%	6%
2. CAT I	74	11	16
3. CAT V	58	22	20
4. CAT III	37	32	32
5. CAT IV	16	26	58

17-21 years old

1. CAT V	74%	15%	12%
2. CAT II	67	16	16
3. CAT III	64	22	14
4. CAT I	45	15	41
5. CAT IV	27	30	44

22-40 years old

1. CAT V	81%	13%	7%
2. CAT III	77	16	7
3. CAT II	53	22	26
4. CAT IV	35	32	33
5. CAT I	19	15	66

40 and older

1. CAT V	75%	16%	10%
2. CAT III	63	21	16
3. CAT II	48	25	26
4. CAT IV	22	31	47
5. CAT I	19	17	63

This week, results are in on what is probably the most comprehensive study of popular music tastes ever attempted. From 9,250 measured responses, radio station KING Seattle and IBM Corporation (which jointly conducted the test) turned attitudes about popular music determined to cause considerable controversy among stations and advertisers.

Over two hours of broadcast time were devoted to the survey, conducted in seven-minute segments five times a day, seven days a week, for two weeks. While respondents were tabulated by age, sex and time of day they listened, only the first category—age—appeared to have any significant bearing on musical tastes.

Here's how the survey was conducted: 100,000 questionnaire cards were mailed to a random sample of households in Seattle and 15 counties of Western Washington. One week prior to the mailing (which was done in two staggered dumps) a publicity advertising drive created awareness of the mailing piece to insure maximum response.

Every respondent could listen to any one of a series of seven-minute survey broadcasts aired each day 7:45 a.m., 9:45 a.m., 12:45 p.m., 4:45 p.m., or 7:45 p.m. Each of the 70 survey broadcasts presented portions of 10 record selections. The respondent's survey card allowed him to rate each selection in five degrees between "strong disliking" and "strong liking." (After rating the tunes, the respondent mailed a postage-paid card back to KING and participated no further in any survey broadcasts.)

The respondent did not know that but the 10 tunes in each survey broadcast were divided into five categories of music. It was these five categories (shown on the opposite page) that KING wanted to know more about.

Here, in a nutshell, is what the survey turned up:

- *Preference by sex.* Though there were over twice as many women re-

respondents as men (6,402 to 2,848), virtually no difference in musical tastes showed up. For example, category V music (rated the most popular) showed an almost identical response: 77% female liking, 70% male; 9% female disliking, 12% male. Extreme rock 'n' roll showed 31% female liking, 32% male; 33% female disliking, 54% male. Other categories showed similar close correlations. No time-of-day pattern was evident either.

- *Preference by age.* This is where the biggest like-dislike patterns occurred. While the survey called for five degrees of preference (strongly dislike, like, don't know, like, strongly like), SPONSOR has consolidated the first and last two categories into *like* and *dislike* for purposes of simplicity. Category V (million-sellers) rated highest with all age groups, except 12-16 year-olds. Even with this group extreme rock 'n' roll ranked second to current hits of more subdued character (Category II). With all groups combined, million-sellers and easily-recognizable standards drew the most favorable response. Current hits other than extreme rock 'n' roll were a strong third. These three categories showed very little unfavorable reaction.

- *In the important 22-40 female group,* 63% disliked Category I (extreme rock 'n' roll) music, 21% liked, while 16% didn't know.

- *Highest single degree of preference* was a strong liking for Category I music among 12-16 female respondents at 7:45 p.m. The figure was 62%.

Methodology of the survey involved numerous safeguards:

- *Basis of selection.* Music for the survey was compiled from four sources: music popularity charts in *Billboard*, *Cash Box* and *Variety*, as well as a sales survey of 37 retail stores which KING itself conducts weekly in its coverage area.

- *Method of compilation.* *Billboard*, *Cash Box* and *Variety* listed tunes were weighted 40 points for first place, 39 points for second, 38 points for third and so on, with

(Please turn to page 74)

HERE ARE MUSIC CATEGORIES



I. ROCK 'N' ROLL (*Category I*) had greatest acceptance in 12-16 age group: 71% liked, 16% disliked. In 17-21 age group opinion was divided: 45% liked, 41% disliked. Over-all, 54% in all age groups showed dislike. (Only extreme rock 'n' roll, here typified by Crash Craddock, was included)



II. CURRENT HITS other than Category I music (such as Johnny Mathis' "Small World") ranked third most popular by over-all 58%, was most popular in 12-16 age group (see chart opposite page). Less extreme rock 'n' roll hits were included. Selection was from "Top 40" lists, dealer surveys



III. FAMILIAR STANDARDS (Album Music Type I) with easy-to-follow, easily-recognized melody lines (like Four Lads' "Breezin' Along with the Breeze") polled the highest with 22-40 year olds: 77% voted liking for this category, which also included McGuire Sisters' "Moon-glow", Boone's "Tenderly"



IV. OFF-BEAT ARRANGEMENTS (Album Music Type 2) of familiar and unfamiliar tunes failed to make strong showing with any age group. For all groups combined, 30% said they neither liked nor disliked category (here typified by Lambert-Hendricks-Ross trio, newest off-beat sensation)



V. GOLD RECORDS (million-sellers excluding rock 'n' roll) rated most popular with all age groups. Over-all, 75% liked Category V, 65% Cat. III, 58% Cat. II, 32% Cat. I, 25% Cat. IV. Half were million-sellers prior to '53; others post '53. Example: "True Love" by Doris Day. (pictured here)

HOW TO PRE-SELL RADIO/TV

▼ Is your salesman or retailer as excited about that air media campaign as you are? Well, he'd better be

▼ Here are examples of what other advertisers do to make sure their radio/tv buys click on all fronts

Problem: A manufacturer of shoe polishes has invested \$1 million in a fall campaign consisting of spot tv saturation, network radio and a series of magazine ads. How can he enthuse retailers about his investment?

Knemark, Inc., makers of Esquire Shoe Polishes, and its agency, Mogul Williams & Saylor, are solving it with

an ingenious contest for retailers that is bound to make them conscious of the magnitude of the campaign. "In order to stimulate and excite the trade—every retailer, wholesaler and their employees who handle Esquire," said Richard Lockman, senior vice president and supervisor on the account at MW&S, "we began a contest

this month that we believe to be the first of its kind for a consumer product." Two-color, double-spread ads have been inserted in every top trade journal covering Esquire's channels of distribution, asking readers to "Guess how many people will see the Fall '50 Esquire tv spots" that are part of the "Powerhouse Ad Program for Esquire, and win a free round trip for two to Europe aboard the fabulous S.S. United States plus 99 other prizes."

The trade ads carry these clues to help contestants: "27,012,213 people will see the three full-color, full-page Esquire ads in *Life* . . . 9,420,183 people will hear Esquire commercials

AL FRESCO SELL: This summer and fall, Crosley Broadcasting's farm outside Cincinnati was scene of many client sales meetings to pre-sell buy on WLV



BANQUET SELL: That the way to a salesman's heart may be through his stomach is demonstrated at this dinner meeting and closed-circuit telecast to promote the Kroger Co.'s buy of Ruth Lyon's "50-50 Club" on WLW-TV. Meetings were in four cities



THRILLS • CHILLS • EXCITEMENT
FAMOUS STARS IN EVERY SHOW

"RIVERBOAT"
STEAMIN' DOWN THE RIVER ON THE NBC-TV NETWORK COAST-TO-COAST

GOOD EVERY SUNDAY
ALL DURING FALL & WINTER

OPENING NIGHT:
SUNDAY SEPT. 20
SEE LOCAL LISTING FOR TIME

BEST FOODS DIV. OF CORN PRODUCTS CO.

HERE'S YOUR PRIZE STUB!

WIN A GALLA
RIVERBOAT
CRUISE ON
THE DELTA
QUEEN FOR

2

Plus
\$1,000.00
IN CASH

CRUISE DOWN THE GLORIOUS
MISSISSIPPI TO FABLED
NEW ORLEANS
AT MARDI GRAS TIME

order now! nothing to buy!

NAME _____
COMPANY AFFILIATION _____
ADDRESS _____
CITY _____ STATE _____
TELL THE CAPTAIN:
It says on the other side of this ticket stub "RIVERBOAT"
and on the back of it "50-50 CLUB" on the NBC TV Network
FALL IN NUMBER

GROCERS ONLY: Mammoth-size boat ticket serves as promotion for Best Foods Div. of Corn Products Co. sponsorship of "Riverboat" on NBC TV, and as contest blank for grocers and employees; winner gets 20-day trip along Mississippi on Delta Queen plus \$1000 cash

THE PRIZE: Aboard the famed Delta Queen, on which retailer winners of Best Foods "Riverboat" Sweepstakes will cruise, are Captain Paul Underwood (in white), William R. Demery (l) and William Gill, Cincinnati managers for Best Foods, Corn Products



over the giant Mutual Network radio campaign on 300 stations . . . week after week . . ." Then it asks them to guess the number of people who will see the tv spots, adds such clues as: three-month campaign began in September; potential audience is 75% of all tv homes in America; 47 key markets coast to coast are being used and total number of weekly viewers should be about double the audience of America's most popular tv show. Even if the dealer's working hours in the store prevent him from catching any of Esquire's tv announcements, this pre-sell contest emphasizes the magnitude of the campaign that is working to help him build sales.

In today's complex and competitive marketing picture some such internal promotion of every ad campaign has become a "must." Between the manufacturer and the ultimate consumer is a chain of middlemen (starting with the manufacturer's own salesmen) whose efforts can spell the difference

between mediocrity or smash success for the advertising drive. No advertiser can afford to leave these key people in the dark about his tv show or his radio flight, and the more he dramatizes it to them, the better his product will fare in shelf position and at the cash register.

Take the case of a manufacturer of a non-packaged product such as auto safety glass. Since his item is hardly in the supermarket category, one might, at first glance, suppose his problems minimal. But the fact is, that the average local distributor of glass handles several brands. Problem: to become his "pet product."

Libbey-Owens-Ford Glass Co. is sponsoring the new *Bourbon Street Beat* series on ABC TV with one eye on stimulating consumer demand and another on improving dealer/distributor relationships by giving them a mass audience tv show to tie in with locally. *Bourbon Street Beat* has only begun its run, and already in 112 of

the 140 markets where it is shown, Libbey-Owens-Ford dealers have bought into the show.

How was this accomplished? In July, Fuller & Smith & Ross produced for its client a national closed-circuit telecast: it was in effect a sales meeting and pep rally for all the L-O-F glass dealers across the country. They were apprised of the *Bourbon Street Beat* buy, told what it would do for them, informed how they could tie in. This was only the beginning.

Shortly thereafter, glass dealers received promotion kits on the show with detailed information on how they could make it work for them. They also received stacks of specially-recorded record albums of *Bourbon Street Beat* music to give away to their customers.

So successful and thorough was the pre-sell, that when the show made its debut, L-O-F distributors from coast to coast held "opening night" parties.

Closed-circuit telecasts and broad-

casts are being used more and more for internal promotion to kick off ad campaigns. But "open-circuit" sales meetings! This season has seen them start.

To kick off retail presentation of the new Chevrolets and Corvair, the Chevrolet Division of GM, through its agency, Campbell-Ewald, bought more than 80 CBS TV stations in major markets, assembled dealers and sales staffs at 7 a.m. on 2 October to witness a half-hour film program which featured, along with Chevy executives, such other personalities as Chevy tv star Pat Boone and race drivers Mauri Rose, Joie Chitwood, Betty Skelton. Last year, the open circuit idea was a Chevy experiment in California, was so successful that this year it went national. It caters to a traditional car dealer custom of holding breakfast meetings on showing dates.

A recent Sunday evening in New York saw a most unusual open-circuit sales meeting—unusual in that it produced instantaneous sales. For less

than \$10,000, Ideal Toy Corp. aired its meeting over New York's WOR-TV, attracted an ARB-estimated 350,000 viewers. "But more important than total audience," said Mel Helitzer, Ideal Toy's ad director, "was the high percentage of toy retailers and wholesalers in the New York metropolitan area that we reached." Fourteen prizes were awarded during the program (cameras, radios, tv sets, an automobile and a trip to Hawaii); 12 of the 14 winners phoned in "which indicated," according to Helitzer, "that 86% of the retailers in the metro area were watching."

"The positive results were immediate," said Abe Kent, vice president of merchandising for Ideal. "Hundreds of thousands of dollars worth of orders for the toys presented on the program were received within 48 hours from the trade."

Grey Advertising, the agency that produced the "open-circuit" sales meeting, reports that several other clients (Macy's and Greyhound) have expressed interest in trying this kind

of an "electronic" trade meeting soon.

Even though a push may be primarily television or radio, the printing press can be a power in internal pre-sell. Highpoint of this year's ad campaign for Keepsake Diamond Rings is its buy on ABC TV of Dick Clark's *American Bandstand*. Keepsake has thus acquired a tv star who wields considerable influence on the age group most likely to buy Keepsake diamonds, and it is not permitting its retail jewelers to forget it. The barrage of printed promotion began with a postcard to retail jewelers; one side, a photo of Dick Clark bearing the holograph, "To my Keepsake jeweler," and on the reverse, a note calling attention to the tv buy. Then came a whole issue of *Merchandigest*, Keepsake's house organ, devoted to Dick Clark. After that, a promotion kit that included radio and tv tie-in ideas, newspaper tie-ins, easel window cards and a little Dick Clark stand-up to fit into individual ring boxes. If just a part of this kit finds its way into jewelery windows, it will be hard to see the stores for Dick Clark.

Bardahl, the Seattle-based manufacturer of oil additive that has roared up the sales chart through tv campaigns, is adept at pre-sell. To service stations, it sends printed brochures listing tv schedules. The Bardahl salesmen were provided with similar lists plus mimeo sheets carrying later changes.

Maremont Mufflers, another automotive advertiser, kicked off its tv campaign with a 30-minute color movie showing to its wholesalers and dealers. It contained samples of demonstration commercials along with pitches by Jack Paar and Dave Garroway.

This film was shown to the Maremont sales force in Chicago about a year ago. At the same time, the company launched more internal promotion: an announcement letter to dealers and wholesalers signed by Garroway; a "spinner" curb sign for service stations.

All this is the pre-sell that makes an air campaign click. Next week's installment will uncover more ideas from other advertisers.

PROMOTIONAL GEMS: Keepsake Diamond Rings pulled out all the stops in pre-selling to jewelers its buy of Dick Clark's "American Bandstand" on ABC TV. Here are just a few of them



A Real "BEST-SELLER" Record...

FREE

RADIO SPOTS
featuring Dick Clark

GENUINE REGISTERED
Keepsake
DIAMOND RINGS

**TRANSCRIBED
RADIO SPOTS**

Each 40 Seconds 1...



a
SPONSOR
special
report

FARM RADIO AND TV

The medium: *There's a revolution going on in programing but many stations feel a few large clients who insist on old style formats are holding things back* **page 38**

The market: *The biggest U.S. farm market survey is now in the works—the 1959 Agricultural Census. There'll be facts galore but many questions won't be answered* **page 40**

Case history: *Hess & Clark takes an unusual tack for a farm advertiser. It buys network radio but keeps its waste circulation to a minimum* **page 42**

Audience and market basics: *Three pages packed solid with facts on the listening and riewing habits of the farmer plus key market figures.* **page 43**

8th annual farm section

Project Editor
Alfred J. Jaffe

The medium

HERE'S EVIDENCE FARMERS LIKE URBAN MUSIC

Homes reached per average quarter hour by WIBC, Indianapolis

Time period	Total 46 Co. area	Marion County	Muncie and Terre Haute	Small Towns 2500-50,000	Rural—2500 and Under
6-6:30 A.M.					
12:30-1 P.M.	27,400	6,300	900	10,800	12,600
6:30-10 A.M.	33,800	10,600	1,100	12,700	12,900
10 A.M.-12 N.	33,100	9,800	900	11,800	12,600
1-2 P.M.	33,800	10,200	1,100	12,200	12,600
2-6 P.M.	40,100	12,300	1,000	14,700	13,700
7-9 P.M.	31,700	9,800	800	11,500	12,300
9 P.M.-12 Mid.	26,000	8,200	800	11,100	10,200

To find whether urban music beamed to its listening area was popular among rural and farm listeners, WIBC broke down Pulse area study into four sections shown above. Note rural audience is bigger than Marion (home) county's, particularly during farm listening periods (first line across). Figures cover Monday-through-Friday, March-April 1959

Revolution coming in farm radio?

➤ It's going through a programing metamorphosis. Popular music, tight production may be staple fare

➤ But stations feel a few large clients who insist on old-style programs are holding back new air formats

Farm radio is, by its nature, an in-and-out medium, yet clients use it on a 52-week basis.

Farm radio is ideal for farm products, yet consumer products also take advantage of it.

Farm radio is generally conservative in its programing yet advertisers have been showing an interest in popular music for the farmer.

The fact is you can't generalize

about farm radio and how it's being used these days. The medium is going through a metamorphosis the end of which is not yet in sight. Some of the changes involve difficulties for stations who have been blown about by the new winds whistling across the farm landscape. The mechanization of farming and the consequent growth of the farm businessman, the changing tastes of the farm audiences

under the impact of mass communications, the replacement of farm land by suburbia have all put pressure on stations to adapt their farm programing to whatever the situation in their area calls for. Some stations have shown a sharp ability to meet the challenge head-on; others have given up the ghost on farm programing, especially those who have tentatively dipped their feet in the medium in the hope of making a few extra bucks without any solid planning or investment.

The advertiser is just as keen on the medium as ever, though not always have looked with favor on the changes taking place.

As a matter of fact, says John H. Dow, whose Dow Co. in Omaha has

roster of eight farm clients, "many station managers and program directors strongly feel that the insistence of a few farm large advertisers and agencies upon the old-style "talk" program is holding back the development of a new farm radio format. They say—correctly—that as long as the advertiser insists on old-style programming, the station is powerless to modernize its farm format.

"Some radio people feel that new developments and techniques in farm broadcasting will come, not from today's established farm stations, but from other outlets—stations with a strong signal, faced by intense competition in the local metropolitan music-and-news field, who will turn to farm programming as an additional source or revenue."

Dow cited the case of an experi-

ment now being tried by a midwest station.

"A pioneer in its market with the music-and-news format," Dow explained, "this station has been encouraged by an excellent showing on area surveys to hire a farm director and attempt to develop a format for farm broadcasting which is consistent with the station's basic operation."

He described the format as follows: The period between 6 and 6:30 a.m. has been divided into five-minute segments. Each segment includes two minutes of farm news, two minutes of music and a one-minute commercial. "It will be interesting to see," Dow said, "whether the station is able to sell this new format to farm advertisers."

It will also be interesting to see whether "outsiders" will take the ball

away from established farm outlets. Meanwhile, there is evidence that the veteran farm stations are not standing still.

One of the most revolutionary formats is one put into effect last fall by WKY, Oklahoma City. Management took its 6-7 a.m. segment and wove one-minute farm periods into a musical format. The type of material used remains the same as ever. What's different is that it's short and clear cut. For example, there's a minute for cattle prices, a minute for grain prices and a minute for swine prices. They're not mixed. Even the interviews are a minute long. About 18 farm minutes are used in all and the farmer-listener knows in advance when the subject of particular interest to him will be aired.

(Please turn to page 49)

THESE ARE SOME ACTIVE FARM RADIO/TV CLIENTS

Allied Chemical & Dye
Allis-Chalmers
American Cyanamid
American Salt

Bird & Son

Certo
Chemagro Corp.
Crow's Hybrid Corn
Cudahy Packing

Davison Chemical
Deere & Co.
D-Con
DeKalb Agricultural Assn.

Esso
Economic Laboratories

Fleischmann's yeast
Ford trucks
Funk Bros. seed

Garst & Thomas corn
Geigy Agricultural

Glund-O-Luc
Gold Medal flour
Granite City Steel
Gulf

Hess & Clark
Homelite chain saws
Honeggers
Hy-Line Poultry Farms

International Harvester
Int'l Minerals & Chemicals

J. I. Case

Kendall Milk
Key Dehydrators
Keystone Mills
Keystone Steel and Wire

Massey-Ferguson
Merck
McCulloch Corp.
Minneapolis-Moline
Monsanto
Moorman Manufacturing

Murphy Feeds
Myzon

Nutrena Mills

Olin Mathieson
Oliver Corp.

Pfizer
Progressive Farmer

Ralston Purina

Spencer Chemical
Stauffer Chemical
Sur Gel
Swift & Co.

Union Carbide
U. S. Rubber
U. S. Steel

Virginia-Carolina Chemical

Walnut Grove Products
Willys Jeep



FARM advertisers usually know their market well, though they find broadcast audience data sparse. Above, Everett Moore, right, ad manager of Frosty Morn meats, visits farmer Rob Wynn, left, with company plane. Accompanying them is John McDonald, farm director of WSM, Nashville.

NOW IN THE WORKS: BIGGEST

❖ The 1959 Census of Agriculture started this month. Preliminary data expected during 1960's first quarter

❖ While facts galore will come out of census, research is still needed on the buying psychology of the farmer

The biggest U. S. market study dealing with farming is now under-way.

It is the 1959 Census of Agriculture, taken every five years and the basic source of farm data for the nation's marketers. After pre-testing last year, operations started early this month and by this time field work has been kicked off in 16 states. While the Census Bureau will release some preliminary reports during the first quarter of 1960, the windup of final reports on counties and states will not come until about the middle of 1961. And there's more to come. On top of this mass of information will be the farm data contained in

the 1960 Censuses of Population and Housing.

Obviously, for the next couple of years, market researchers will be pretty busy scanning the figures for signs of significant changes as well as for bread-and-butter tabulations. While Census Bureau sample studies have scanned the farm market annually, and even monthly, there are many subjects which are imperfectly measured or not measured at all.

Six basic kinds of information will be collected in this year's agricultural census: (1) The number of farms and other places on which agricultural operations are conducted. (2) The amount of land and the ways in

which that land is used to provide food and fiber for the nation's constantly growing population. (3) The acres of all the crops and the number of livestock raised in this country. (4) The quantities produced and the sales of many different farm products. (5) The kind of machinery and equipment used on farms. (6) The number of people working on farms, hours worked and rates of pay.

Marketers have a good idea of the general direction in which farming is going. They know the farm population is declining and that fewer farm workers are turning out more food and fiber than ever. They know the size of the average farm is increasing. They know the average farmer's investment in real estate, machinery and his ownership of household equipment has gone up. They know that the per capita purchasing power of the farm population, even with its growing sources of outside income, has not made any strides during the past decade. Yet, they also know that

FARM GROSS INCOME STEADY BUT NET IS DOWN

(In billions of dollars)

	Full year	1958				1959	
		I	II	III	IV	I	II
<i>Cash receipts from farm marketings</i>	\$33.6	\$33.7	\$33.3	\$33.6	\$33.7	\$33.7	\$33.0
<i>Non-money income & gov't payments</i>	4.7	4.6	4.7	4.8	4.8	4.5	4.3
<i>Realized gross farm income</i>	38.3	38.3	38.0	38.4	38.5	38.2	37.3
<i>Farm production expenses</i>	25.2	24.9	25.2	25.2	25.3	25.7	25.8
<i>Farmers' realized net income</i>	13.1	13.1	12.8	13.2	13.2	12.5	11.5
<i>Net change in farm inventories</i>	1.1	1.1	1.1	1.0	.9	.7	.6
<i>Farmers' total net income</i>	14.2	14.6	13.9	14.2	14.1	13.2	12.1

Source: U.S. Dept. of Agriculture, seasonally adjusted income at annual rates by quarters.

U. S. FARM MARKET SURVEY

the farmer's standard of living has gone up, that he is buying more difficult products at the store and eating less off his own farm than ever.

This apparent contradiction between the dollar level of what the farmer receives for the products he raises and what he is able to acquire for his farm operations and his own consumption is partly explained by the rising farm debt. Outstanding mortgages have about doubled since the end of the war, now stand at more than \$10 billion. It is also explained by two periods of exceptionally good business, one during the late 40's and one during the Korean War.

The farmer enjoyed a relatively good year in 1958—a recession year for urbanites, oddly enough. However, during the first nine months of 1959 his net income was down about 12%, according to preliminary estimates. While farm gross remains at the 1958 level, increased production expenses and decreased government payments cut into profits.

It is clear to most farm observers

that the average farmer won't approach his opposite number in the cities in terms of cash income until the marginal producers call it quits.

In the meantime, the centralizing tendencies coming out of bigger farms and such developments as contract farming and absentee ownership are resulting in a shift of focus for marketers. The question is beginning to be asked: To what extent is the farm operator making buying decisions, as opposed to, for example, his absentee landlord? The fact is that marketers know very little about the farmer's buying habits and motives behind them. This and more data on farm broadcast audiences remain two research frontiers which marketers must tackle before they can really say they know the basic facts about farm advertising.

With a few exceptions, the basic rating data on when farmers listen, what stations they listen to, and how many listen during specific periods is just not available. Researching a farm home is more expensive than re-

searching an urban home and, moreover, the more numerous urban audiences are what nearly all stations are primarily interested in, anyway. However, until the audience facts are gathered, farm radio and tv will labor under a handicap.

That the farm market is worth cultivating by broadcasters is a fact beyond dispute. Aside from the consumer potential represented by about 20 million persons, there is the huge investment annually made by farmers to operate their farms. Including cash wages, this hits a level well over the \$20 billion mark.

In its promotion presentation this year, the National Association of Television & Radio Farm Directors pointed out that (1) farmers are the oil industry's biggest customer, (2) farmers use 60% as much steel as the auto industry in a good year, (3) farmers buy more rubber than the Big Three put on their cars.

Despite the decline in the number of farmers, the industrial side of farming is growing.

No waste audience for this client

➤ Hess & Clark takes unusual tack in buying network radio to reach farmers. It does better than you think

➤ Red Foley program has a 50% farm audience and the rest are targets for drive pushing egg consumption

Waste circulation is a concern of every advertiser. But very often it is wasted only because the advertiser doesn't know what to do with it.

Hess & Clark, makers of feed medication and animal health products, provides a case of one advertiser who knows how to turn what others might consider waste into a useful promotional effort.

The company sponsors the *Red Foley Show* on NBC Radio every Saturday. Now, as everyone knows, the farm advertiser who uses network advertising is a rare bird (though Hess & Clark is not unique since its show is adjacent to the *National Farm & Home Hour*, which has been an Allis-Chalmers vehicle for some

time). As everyone also knows, the reason why network farm clients are rare is that a national advertising medium like network radio is likely to gather a pretty wide variety of listeners.

Let it be said at the outset that the *Red Foley Show* is not just *any* network radio show. Foley is popular among rural folk and a high percentage of farmers are attracted to the show in the first place. Hess & Clark estimates that about half the audience are farmers—which is not bad.

Second, being adjacent to the long-running *National Farm & Home Hour* does no harm because, in addition to being popular with farmers, it attracts agricultural extension peo-

ple and farm business executives.

Third, Foley provides a plus in being a merchandisable personality who is nationally known. And that's something you don't usually get on a local station.

Fourth, network radio is an unbeatable buy these days. You can swim in waste circulation and still have low cost-per-1,000 prospects.

All these reasons in themselves are enough to justify the buy. But the list isn't finished. Hess & Clark uses the show to advertise nf-180, a drug used in the prevention and treatment of disease among poultry and swine, and to improve egg production among chickens. The product is mixed into feed by feed manufacturers, which are Hess & Clark's immediate customers, so anyone who wants to make hay with waste circulation arguments can certainly do so here—except that advertisers of "ingredient" products are in respectable numbers and nobody has ever called U.S. Steel or Du Pont stupid for their advertising.

In addition to selling nf-180 on the *Red Foley Show*, Hess & Clark has a promotion which it calls "the golden goodness of eggs" and, take it from the industry, this is no off-the-cuff, throwaway promotion. So far as the show itself is concerned, the promotion does three things. It plugs the high nutritional value of eggs to the public, thereby raising national health standards. This only vaguely affects Hess & Clark's profits but it's nice to be able to mix service and selling. The egg commercials also do their bit in boosting the economy of the poultry industry and, finally, they create a favorable image for Hess & Clark's nf-180 within the poultry trade.

So much for the whys and wherefores of this apparently odd network buy which, by this time, shouldn't look odd at all. What Hess & Clark does outside of network radio with "the golden goodness of eggs" promotion makes a story in itself—and here it is.

It all started last July at the American Poultry Congress and Exposition. (Please turn to page 54)

COUNTRY music star Red Foley, an important merchandisable benefit of Hess & Clark's NBC radio buy, signs autographs for admirers at fair, where he promotes poultry drug to farmers



FARM AUDIENCE BASICS

FARM AND RURAL HOMES MORE SELECTIVE THAN URBAN IN RADIO TUNING

Number of stations tuned weekly per average home by county size

RADIO

	Total U.S.	Over 100,000 homes	25-100,000 homes	10-25,000 homes	Less than 10,000 homes
Daytime	2.5 stns.	2.1 stns.	2.2 stns.	2.4 stns.	2.6 stns.
Nighttime	1.4	1.1	1.2	1.2	1.5

TELEVISION

Daytime	2.4	2.6	2.4	2.5	2.4
Nighttime	2.7	3.5	3.1	2.9	2.6

Source: A. C. Nielsen, radio figures from NCS No. 2, spring 1956; tv figures from NCS No. 3, spring 1958.

IN-HOME LISTENING IN FARM, RURAL HOMES SLIGHTLY LESS THAN URBAN

Average daily hours tuning per home by county size and by seasons

RADIO

	Total U.S.	"A" counties	"B" counties	"C" counties	"D" counties
Jan.-Feb. 1959	1.89 hrs.	1.97 hrs.	1.90 hrs.	1.80 hrs.	1.76 hrs.
May-June 1959	1.91	2.17	1.88	1.72	1.60

TELEVISION

Jan.-Feb. 1959	5.89	5.88	5.86	6.00	5.83
May-June 1959	4.35	4.49	4.43	4.46	3.70

Source: A. C. Nielsen, radio figures from NRI, tv figures from NTI.

INDIANA FARM RADIO LISTENING UP, TV VIEWING DOWN

Average daily listening per Indiana farmer

1955	1958	Increase
46 min.	57 min.	23%

Source: From annual studies by Indiana Farm Bureau Cooperative Assn.

Average weekly hours tv viewing

	1955	1958	% change
Men	15.5 hrs.	13.9 hrs.	—10.3
Women	17.8	17.0	— 4.5
Children	19.5	16.3	—16.4

More basics on pages 46, 48

Now you can have

reliable audience data on

97%

of all TV viewing



**Expanded Nielsen Station Index gives you the facts you need
to invest broadcast dollars wisely**

IN 146 MARKET AREAS (231 cities)

To meet the demand for truly comprehensive tv audience measurements at *local* levels in all parts of the country, the number of Nielsen Station Index market areas has been substantially increased . . . from 32 in '58 to 146 by '60. Every area in the U.S. with two or more tv transmitters will be reported . . . 97 percent of all tv viewing. Similar information is available for radio in 3 major areas which account for the great majority of U. S. radio listening.

**Never before has so much reliable information
about local audiences been available from one source:**

Number of homes reached...by station

NSI tells you (for each of the 146 Metro or Central Areas) the number of tv homes—and the percent reached by each station during any specific time period. In addition, you are given the total number of homes reached by each station, regardless of where the homes are located . . . in other words, the total reach in terms of families delivered.

Composition of audience for each 15-minute period

NSI tells you, for each station for each quarter-hour from 6 a.m. to midnight, seven days a week, the number of viewers per home and their distribution by men, women, teenagers and children . . . to show you whether your messages are reaching your best customers.

Reports based on 4 or 8 week average

NSI measures radio and tv time period audiences over a broad time span (4 or 8 weeks) so as to report the *average condition* . . . this avoids misleading results caused by changes in programming, special promotions and other untypical influences.

Each market is reported season to season—from 2 to 12 times a year depending upon the size and importance of the area. Right now NSI issues over 720 different seasonal market reports a year—by next spring 800!

NSI and U.S. Census Metro-Areas are identical

NSI Metro Market Areas are those determined by the U.S. Census and used by most marketing research organizations. For smaller market areas, NSI has created "Central Areas" based on local tv conditions. Information reported by NSI dovetails neatly with company and agency marketing plans and analyses.

Supplements national tv and radio ratings

NSI is completely compatible with Nielsen Radio & Television Indexes (NRI & NTI) which measure and report national network audiences. NSI supplies parallel information for each individual station in the network. Knowledge of this kind quickly locates areas of strength and of weakness in national coverage . . . and provides basic information for interpretation or corrective measures.

Backed by 20 years of tested audience measurement

The wide acceptance of Nielsen radio and television ratings and measurements . . . both national and local . . . is founded on sound research methodology. Basic data are sound . . . free of personal bias, lapse of memory, ego-saving reporting and similar human foibles. Data processing is scientific. Special electronic equipment, much of it developed by Nielsen, reduces millions of pieces of information to usable and reliable measurements and ratings.

The men responsible for the development and operation of NSI include experienced radio and television executives with years of service in major advertising agencies, networks, stations and corporations. They have used Nielsen services themselves and know what time-buyers, marketing directors, advertisers and others want and expect from a measurement service.

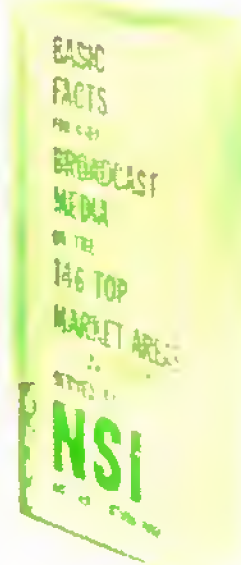
But this is only part of the NSI story

There is a lot more to NSI than reported here. If you will let us know when it would be convenient we will tell you the whole story and show you how NSI is used to make television and radio dollars work harder.

FREE to all responsible for buying
or selling radio and tv time.

Handy 160-page book of basic facts about the 146 NSI market areas. Individual maps show each Metro or Central Area and surrounding counties. Data include: Number of homes in Metro Area, tv homes, radio homes, major stations, etc.

Please give your name, company, position and business address when requesting this valuable book.



Nielsen Station Index

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

CALL . . . WIRE . . . OR WRITE TODAY
FOR ALL THE FACTS

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MURray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAVenport 5-0021

Farm audience basics *(Continued)*

SOME FACTS & FIGURES ABOUT THE FARM FAMILY & RADIO

GENERAL LISTENING TOTALS

Families listening in a week: **95.5%**

Families listening 4 or more days: **83.3%**

TOTAL HOURS WEEKLY LISTENING

12-STATE AVERAGE 26 HOURS 40 MINUTES

Northeast Average 22 hours 25 minutes

Far West Average 26 hours 54 minutes

Southern Average 24 hours

Midwest Average 29 hours 13 minutes

LOCATIONS OF WEEKDAY FARM RADIO LISTENING

Areas	Kitchen	Living room	Bedroom	Dining room	Den, playroom	Barn	Automobile
12-State	51.7%	19.8%	17.4%	4.9%	2.1%	5.8%	21.7%
<i>Northeast</i>	55.5	19.4	11.0	7.7	.6	4.5	18.7
<i>Far West</i>	49.7	21.7	18.6	3.8	2.1	5.1	23.6
<i>South</i>	43.3	22.5	19.3	3.8	2.1	2.6	20.6
<i>Midwest</i>	61.7	15.1	15.9	6.4	2.5	10.1	21.9

PERCENT FARM FAMILIES LISTENING BY DAY-PARTS

	Morning	Afternoon	Evening	ALL DAY
<i>Weekday</i>	63.3%	43.7%	33.9%	80.8%
<i>Week-end day</i>	58.5	42.7	36.0	78.2

RADIO SET OWNERSHIP BY FARM FAMILIES

AVERAGE NUMBER OF SETS OWNED	% OWNING 2 OR MORE SETS	% OWNING 3 OR MORE SETS	% OWNING 4 OR MORE SETS
2.6	79.3	45.6	21.5

ALL DATA ABOVE comes from Radio Advertising Bureau, is based on Pulse survey of farm families in 12 states during July, November and December 1957. Chart on location of listening shows percent of farm families which listen during weekdays in various spots. Chart on listening by day-part shows percent which listen during time indicated. States included: N. Y., Colo., Calif., Wash., Fla., Miss., N. C., Tex., Ill., Ia., Kans., Wis.

51.7%

**of the total
automotive gross sales
are made in the
KEYSTONE COVERAGE AREA!**

- Eighteen and one half BILLIONS of DOLLARS in automobiles and accessories are purchased in areas covered by Keystone stations.

We'll be happy to send you our just completed **KEYSTONE AUTOMOTIVE STUDY** and our latest **STATION LIST**. Write to our nearest office:

CHICAGO
111 W. Washington St.
STate 2-8900

NEW YORK
527 Madison Ave.
ELdorado 5-3720

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post St.
SUTter 1-7440

DETROIT Penobscot Building

• **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.

• **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.

• **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.



FARM MARKET BASICS

FARMER'S 'LEVEL OF LIVING' VARIES BY AGE AND EDUCATION

% farm homes with	BY EDUCATION				BY AGE OF FARMER			
	Total	Less than 9 grades	9-12	Over 12	Under 25	25-44	44-64	65 & over
ELECTRICITY	94%	92%	98%	100%	96%	96%	95%	89%
TELEPHONE	52	40	66	75	44	52	51	47
AUTO	74	66	86	96	65	85	75	56
MECHANICAL REFRIGERATION	90	86	97	98	93	93	90	85
HOME FREEZER	39	31	50	57	33	44	40	26
POWER WASHER	84	81	90	91	72	89	85	73
TV	53	46	63	76	42	61	53	40
RUNNING WATER	64	52	81	90	55	67	64	57
FLUSH TOILET	50	38	67	84	40	51	51	45

Source: U. S. Dept. of Agriculture, 1956. Percent ownership by farm operator families of home facilities and appliances.

HOW FARM AND NON-FARM FAMILIES DIVIDE THEIR SPENDING

Category	Farm %	Non-Farm %
FOOD, BEVERAGES	31	31
HOUSING	21	28
CLOTHING	17	12
TRANSPORTATION	14	14
MEDICAL CARE	9	5
RECREATION	6	6
OTHER	2	4

Source: Dept. of Agriculture, Agricultural Research Service.

ONE FARM WORKER FEEDS 23 OTHER AMERICANS

Year	Persons supported per farm worker	Total farm employment (millions)	Total U.S. population (millions)
1820	4.12	2.4	9.6
1850	4.18	5.7	23.3
1880	5.57	10.1	50.3
1910	7.07	13.6	92.4
1930	9.75	12.5	123.1
1940	10.69	11.0	132.1
1950	15.49	9.3	151.7
1955	19.76	8.2	165.3
1957	23.55	7.6	170.5

Source: U. S. Dept. of Agriculture.

THE FARM IS BECOMING CONTINUALLY MORE MECHANIZED

Year	Tractors	Trucks	Autos	Grain combines	Corn pickers	Milking machines	Pickup balers	Forage Harvesters
1910	1	0	50	1	....	12	....	....
1920	246	139	2,146	4	10	55	....	....
1930	920	900	4,135	61	50	100	....	....
1940	1,545	1,047	4,144	190	110	175	....	....
1950	3,394	2,207	4,199	714	456	636	196	81
1955	4,345	2,701	4,258	980	688	712	448	202
1958	4,685	3,000	4,260	1,040	745	725	590	255

Source: U. S. Dept. of Agriculture. Motor vehicles and specified machines on farms. All figures are in thousands. Tractors exclude steam and garden types.

THE MEDIUM

(Continued from page 39)

Minutes for advertisers are sold in groups of three or six with specific positions available. While the station was a little concerned about advertiser reaction, Morris Kellner, head of Katz Agency radio sales, reports its concern turned out to be unwarranted. The regular advertisers remained and the station even picked up a little extra business.

The music worked into the morning hour is described as popular with a "country" flavor. It is not country music in the often-understood sense of that term, however. It could better be described as "tunes of yesteryear," which would cover popular hits of the last decade or two. The important thing is that the music is palatable to both urban and rural tastes—a solution not hard to come by these days with the farmer developing a pronounced urbanized attitude toward his entertainment.

One of the most significant bits of evidence on the changing nature of the farmer's musical tastes was turned up by WIBC, Indianapolis. The station had been doing area Pulse studies for a number of years. Since these studies generally give area totals, stations cannot always tell how specific areas compare in audience size. Because the station had added a farm director and for other reasons, WIBC management this year had its area study broken down.

The breakdown was originally intended for internal use, its purpose to see whether the urban music beamed to the station's 46-county area was popular in small towns, and among rural and farm people. Because of the results, WIBC gleefully released the figures.

These showed indisputable proof that rural families liked what they heard on WIBC. During the traditional farm periods (6-6:30 a.m. and 12:30-1 p.m.) the rural audience was about twice that in the station's home county. But even in the six other time blocks covering the station's broadcast day, there were more rural homes tuning into WIBC than in the home county.

The study evoked this comment from Welles Barnett of the John Blair Co.: "Now, I can say with absolute assurance that people on farms go for the same music as people in the cities."



It's
the
Truth!

**THESE MIDDLE GEORGIA FARMERS
HAVE MONEY TO SPEND NOW!**

**... 1958 Farm Income ... \$200,000,000
AND THEY'RE SPENDING IT!**

**... 1958 RETAIL SALES UP 8½%
... FIRST HALF, 1959, SALES UP 11%**

**GET YOUR SHARE OF THIS
MULTI-MILLION DOLLAR FARM
MARKET.**

**BUY THE STATION CITED
FOR SERVICE TO AGRICULTURE!**

**"SEE YOUR AVERY
KNODEL MAN TODAY"**

**50,000 WATTS
CBS
MACON, GEORGIA**



10,000 NIGHTTIME

Distinguished Service Award



to "Bob" Bailey Richland County Farm Agent

The distinguished service award of the National Association of County Agents was given to Mr. Robert W. "Bob" Bailey for the outstanding job he has done in helping Richland County farmers operate their farms on a profit making basis.

Congratulations to Mr. Bailey on a richly deserved honor. We are proud that he has been giving WIS listeners advice and information for 14 years.

If you want to sell the farm audience, get the full story on Bob Bailey and other top farm specialists exclusive on WIS. Call your PGW Colonel.



G. Richard Shafra, Exec. Vice President
W. Frank Harden, Managing Director

An intriguing part of this study were the answers to a question put to a sub-sample of 130 farm homes regarding their program likes and dislikes. While 27% of the families said they preferred weathercasts and 25% said they liked market reports, only 2.3% preferred "farm programs." Exactly what was meant by this it is hard to say but it is clear that weather and market reports were not included. It is likely that WIBC's farm audience was talking about farm interviews and "talk" shows.

The answers fit in nicely with the more progressive theories about the kind of programing that farmers will go for. Briefly, the "progressives" call for less talk and more service, tighter production, sharp and punchy farm segment and pop music. The WIBC study found 48% of its respondents preferring the pop variety, but here again the term is subject to interpretation. There is a school of thought that feels farm audiences will accept the so-called "Top 40" format principally because, as one broadcaster put it, "after all, young farm families are not far away from their teens."

There are many reservations about a best-seller music format, however. One adman sees the "Top 40" tide receding. He is Charles "Chuck" Forhes, farm specialist in Gardner Advertising's tv/radio production department. Forhes said:

"We're confident that within the coming months advertisers will see a change from the "Top 40" rock-and-roll routine toward a streamlined version of block programing as we knew it in the 40's. There will be music and news but also variety and a change in pace which will permit farm radio to come back into its own in proper balance within the framework of good station programing. This trend is already noticeable in the South and there's every reason to believe it will soon become a factor with stations throughout the country."

Another negative comment about "Top 40" comes from J. Harry Varner, advertising manager of the Armour Agricultural Chemical Co. He says:

"I should think that the "Top 40" radio formula could have the same impact on farm teen-agers as it does on teen-agers in the city. However, I am highly doubtful that it is an

effective means of reaching the farmer himself by a manufacturer of farm production items, such as feed and fertilizer."

All the foregoing comments about farm programing should not be interpreted to mean that conventional programing is not doing a job or that it won't be able to do a job in the future. Nothing can be farther from the truth. Most farm programing is (by definition) conventional and many farm programs together with the farm directors who run them are doing effective work for farm advertisers. And they are continuing to attract top audiences.

One station which comes under the heading of conventional farm programing outlets is WHO, Des Moines. The station had sponsored the well known Whan studies on Iowa's tv and radio audience for years but this year had Pulse undertake a 93-county area study. A separate farm home breakout covering farm listening times showed the station commonly garnered ratings of 10 to 15.

Still, change is in the wind and nobody can be immune from its effects particularly the advertiser. For some years now, the trend has been away from sponsoring programs to buying announcements. During the last year this trend continued.

One of the benefits of flexible buying via announcements is illustrated by the new buying pattern of American Salt Corp. of Kansas City, manufacturers of livestock salt and mineral mixtures. American Salt's radio schedule, via the Dow Co., formerly consisted of fixed time spots on four radio stations in four different states on a 52-weeks-per-year basis. By changing to weekly packages on an in-and-out schedule (about one week out of every month), American Salt was able to increase its coverage to 22 stations without increasing its dollar expenditures.

Flexibility has always been the big plus of farm radio, whether the advertiser bought programs or announcements. In addition to spot radio's general flexibility, there's the fact that farm markets differ so greatly and seasonal patterns are so pronounced.

Listen to these questions put by Sander Allen, Inc., agency for Velsico Chemical Corp., which makes Heptachlor, an ingredient used in branded agricultural insecticides: "How do

FARMER'S DAUGHTER DOES EVENING CHORES! . . .

. . . while Ivy League farm boy waits outside in convertible. That's today's picture of our bountiful Land of Milk and ~~X~~^Money. Yes, here's a unique market of small cities and big farms . . . 42% rural and 58% urban . . . more than 400,000 homes enjoying Channel 2-CBS television.

ANY CHORES YOU WANT DONE?



THE LAND
OF MILK
AND ~~X~~^MONEY
WBAY ch. 2
GREEN BAY



HAYDEN R. EVANS, GEN. MGR.

THAT HELLUVA SALESMAN

**FLOYD
SELLS
STEEL**

USS

**Audience
identification
of this
trademark
jumped**

41.8%
**after exposure
on
Kel-O-Land's
TV Hookup!**

(as reported in Television Magazine)

**THE FERTILE TEST MARKET
OF MAJOR INDUSTRIES**

KELO-LAND HOOKUP CBS ABC NBC

KELO tv SIOUX FALLS; and boosters

KDLO tv Aberdeen-Huron-Watertown

KPLO tv Pierre-Valentine-Chamberlain

General Offices: Sioux Falls, S.D.

JOE FLOYD, President

Evans Nord, Gen. Mgr.

Lorry Bentson, Vice-Pres.

REPRESENTED BY H-R

In Minneapolis by Wayne Evans & Assoc.

you plan an advertising program if you have a seasonal product put don't know when the season will occur? How do you advertise a dozen different product uses in 20 different areas that range in size from several states to one county? How do you reach an audience that's hard at work during the best selling season? How do you handle special programs that go from sales department to conclusion in two or three weeks? For Velsicol Chemical Corp., the answer to all these questions is radio."

Further explanation comes from Velsicol's ad manager, L. E. Carls, who says, "We advertise Heptachlor to back up customers who use it in brand name insecticides and to help local dealers. Naturally, we want to advertise it strongly in areas that have a heavy insect infestation. Because we don't always know where and when an outbreak will occur, we often rely on radio's fast action."

Carls says it's not unusual for the agency to phone a script to several stations in one afternoon so that a campaign can be started the following morning. During the course of a year, Velsicol uses as many as 1,000 spots in selected farm areas.

Heptachlor is best used during or just prior to planting. This is a farmer's busy time and he is, consequently, hard to reach. "Radio, though," says the agency, "follows the farmer wherever he goes."

Though Velsicol has no set schedules, it has a "loyal working arrangement" with about 50 stations throughout the country, using the same stations whenever it comes back into an area that has been covered in previous years.

John J. Mojonniere of Sander Allen points out that Velsicol's farm advertising consists of many regional programs. A typical example is its Midwest Soil Insect Program for Heptachlor. The 1960 program uses 13 radio stations and two tv stations to cover all of Iowa and parts of Illinois, Nebraska and South Dakota.

One minute live announcements are used and the farm director gets background information on the product to assure favorable mentions. "Almost all of these spots are run near news and weather broadcasts or farm price reports or other programming that is of special interest to farmers," explains Mojonniere. "Occasionally we are able to time the an-

nouncements to precede or follow a program sponsored by one of the companies that sells trade name Heptachlor formulations and this makes a very effective tie-in."

One of the reasons farm broadcasting's flexibility is so important is that farm magazines don't have it. Armour's Varner says, "We use farm radio in areas where we need intensive coverage to complement the broad coverage given us by farm magazines; and in situations where great geographic flexibility is desired."

Northrup, King, seed firm, uses, in a manner of speaking, the flexibility of farm radio to strengthen its own farm radio schedule. K. H. Erickson, marketing-advertising director, reports, "We are using farm broadcasting as a year round umbrella of product coverage in areas where adequate stations, programming and personnel cover our sales areas. In others, we are doing supplementary spot programs during peak sales periods of special products."

Flexibility implies, among other things, a variety of choices. Advertisers are divided on the subject of whether there are enough good farm programs around but the quarrel centers basically around the interpretation of the word "good."

The dispute also suggests that farm broadcasting could attract more money with more or improved programming. Here's what Edwin H. Ginn, manager of agricultural advertising for Hercules Powder Co., has to say:

"In our experience, farm programs of value vary greatly from area to area. In some locations we have our choice of several good radio or tv programs. In other locations we have no choice at all. Generally speaking, there are too few bona fide farm programs. There is no doubt we would budget more money for radio or tv if satisfactory programs were available."

Adman Dow, six of whose eight farm clients use farm radio and 40% of whose billings goes into farm radio, finds the availability situation no problem. He says, "This agency experiences no difficulty in obtaining excellent spot availabilities, even on a weekly package basis. It seems to be almost always possible to buy good spots between 6 and 8 a.m."

"Wow! How about
the dramatic
growth of audience
on KEWB?!"

"It's no surprise to
me. I was one of the
smart ones who
bought KEWB first.
Creative, business-
like management;
exciting program-
ming and hard-
hitting promotion
like KEWB's always
builds fast audience
acceptance."



Does Hooper tell Pulse? Look for yourself at
their July-August reports...and see that both
services agree on the smashing, significant and
colorful increase in the KEWB "Big Bay Radio"
audience.

So buy KEWB first...and be big in the Bay Area.



Bermuda Building • 2150 Franklin • Oakland 12, California • EX 7-2891 • TE 6-0910

ROBERT M. PURCELL, president

MILTON H. KLEIN, general manager

THE KATZ AGENCY, INC., national sales representatives

A Service of Crowell-Collier

KEWB
Channel 91
San Francisco
Oakland

KFWB
Channel 98
Los Angeles

ROBERT M. PURCELL
President
and
General Manager

TOPEKA AREA & Central Kansas Gathers Bumper Wheat Harvest

3rd Year of Excellent Crops
Boosts Bank Deposits to
New Record Heights

TOPEKA — (Special) —
Prosperity extends through-
out all Central Kansas and
the Topeka area as 1959's
near-record wheat crop

TOPEKA

Has 1 TV Station

WIBW-TV

Is It!

All Day-Every Day

Survey-Proved

WIBW-TV

Tops Competition

...serving a total of
38 Kansas Counties

As A Bonus

WIBW-TV

Is The ONLY

TV Station Available

to 100,000

WHEAT-RICH

TV HOMES

in Central Kansas

WIBW-TV

CBS • NBC • ABC

Channel 13

TOPEKA, KANSAS

(Division Stouffer-Copper Publications)

Represented by Avery-Knodel, Inc.

There will always be the problem of popular periods sold out. The classic steps in farm radio time-buying in such situations are followed by Hercules. Ginn explains, "Where a good farm director exists we attempt to sponsor a segment of his farm show, or to buy participating spots within the format of the show. In cases where there is no farm director, we will try first for a farm news program or a weather program scheduled to reach a sizable farm audience. As a last resort, we will buy spots adjoining news or weather."

On the other hand, Armour buys the traditional early morning and noon periods but finds that weather and news shows are just as effective as farm news programs when they fall in farm listening periods.

There has been some talk about a "retrenchment" of farm radio programming. This became news when Maynard Speece of WCCO, Minneapolis, president of the National Association of Television & Radio Farm Directors, wrote a letter to the FCC on 2 March expressing concern about "what appears to be a trend to discontinue farm broadcasting." Speece named names. Of the four stations cited, three denied, when queried by SPONSOR, any implications of farm radio cutbacks and one noted that it had not carried any farm programming for six years.

Admen questioned by SPONSOR were not aware of any farm radio retrenchment. One said that, on the basis of a comparison between 1954 and 1959, there was "some" retrenchment but "I don't believe it is as great as it may seem, due to the trend away from programs and toward spots."

Erickson of Northrup, King replied: "I do not feel there has been any retrenchment by farm stations but rather a "shaking out" of some of those programs and stations that were not as basically and fundamentally keyed to the farm market as others."

If Erickson is correct, the shakeout should leave the medium stronger, what with these weak sisters no longer tarnishing its image. Farm radio can thus build on a more solid base. With farm tv's future still before it, the farm broadcast business has a promising future in the 60's.

HESS & CLARK

(Continued from page 42)

tion in St. Louis. During the three-day conclave 50,000 hard-cooked eggs (the term is apparently preferred to "hard-boiled") were distributed to the accompaniment of varied fanfare.

About 5,000 poultrymen and hatchery owners from all over the U.S. visited St. Louis for the poultry congress and watched this promotion in progress. The promotion, handled by Hess & Clark's agency, Klau-Van Pietersom-Dunlap, along with client representatives got involved in all sorts of community activities. Prominent local personalities on hand for the shindig were presented with gift baskets of eggs by four members of Foley's square dancing team from his tv program. The promotion got publicity breaks in newspapers and also some air time. One of the highlights of the tv coverage was a five-minute description of it on NBC TV's *Today*. In addition to the gift presentations, eggs were distributed in the lobbies of hotels, in and around Kiel Auditorium, in restaurants and in other public places.

Red Foley himself, along with other members of his organization, was on hand signing autographs and the like. Billboards were posted featuring a picture of the entertainer and the egg promotion slogan.

An appreciative comment on the promotion came from Don Turnbull, executive secretary of American Poultry Hatchery Federation: "There has never been another project which could match 'the golden goodness of eggs' at any industry convention in the U.S."

As the result of the smashing success in St. Louis, the client was asked to bring the promotion to the Indiana State Fair held in Indianapolis early in September. Hess & Clark was only too happy to oblige. In addition to the same hoopla and Foley's troupe, Art Linkletter and Rosemary Clooney were on hand to participate. By this time, radio farm directors had become aware of what was happening. Many of those who came to the fair from various parts of Indiana and did shows on the fair grounds included coverage of the promotion.

Next came the Dixie Poultry Show at Asheville, N. C. Here, the client—but by this time you should get the general idea.



"Listen to this, Bill", said the WeeReBeL as he sat on the desk to chat with Bill Hinman, Lambert & Feasley, Inc., New York.

Have you heard whot the WeeReBeL soid to Lombert & Feasley?

"We're a combination hard to beat..."

Metropolitan Columbus, Georgia is the 25th market in the U. S. for per family income ... over a million people can watch us in our 47 county coverage area ... WRBL-TV and WRBL Radio are the stations that consistently pay off for advertisers. CALL HOLLINGBERRY for top ratings, rate details ... package plans ... market data ... programming information ... penetration data ... and prime availabilities.



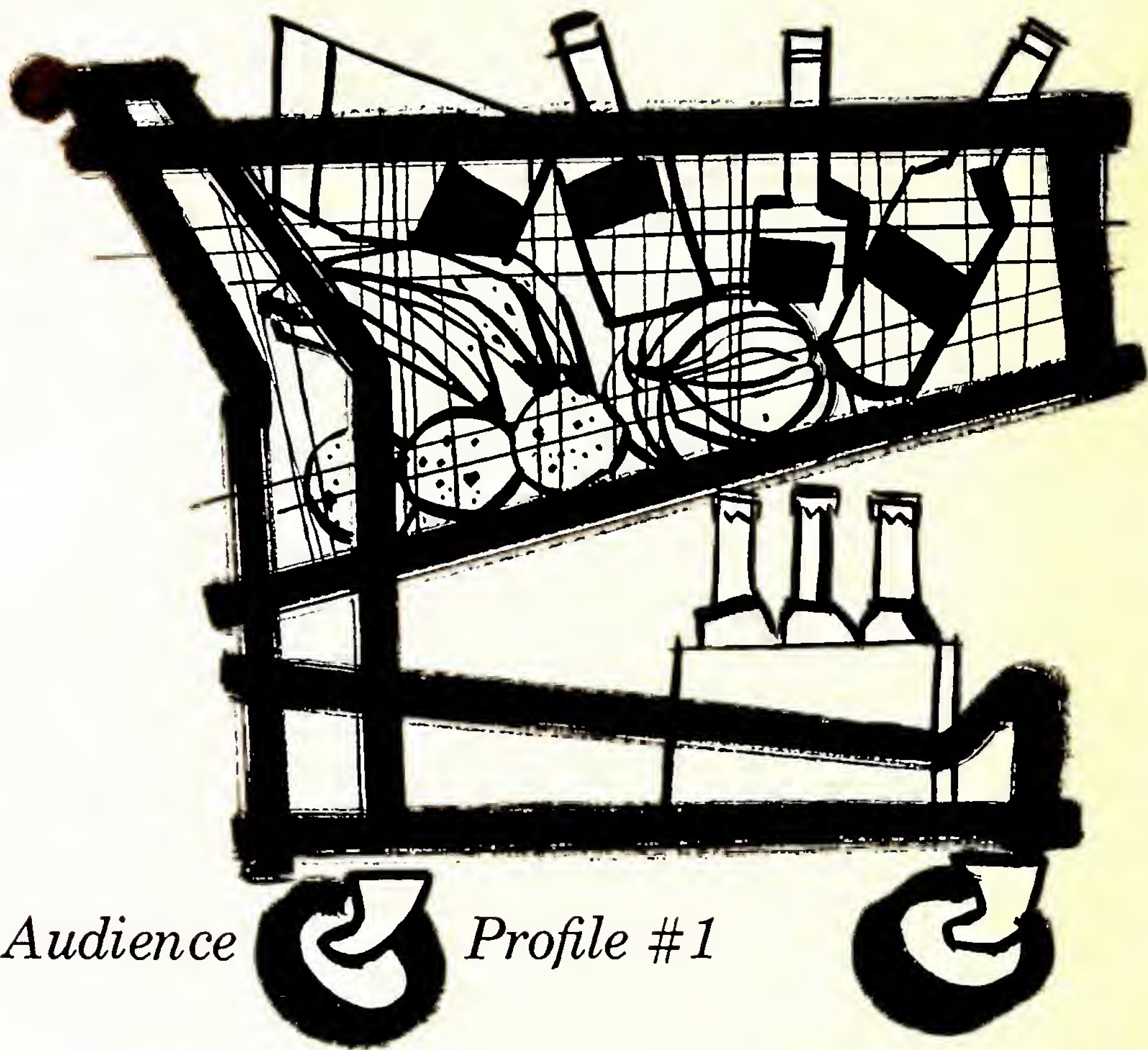
WRBL

TV-CHANNEL 4 • RADIO-5000 WATTS

abc COLUMBUS, GA. CBS

Represented by George P. Hollingbery Co.





*How much money did you spend
for food and groceries
in the past seven days?*

	WWDC Homes	Total Sample	% WWDC above or below Total Sample
Less than \$21	21.4%	26.9%	- 20.5%
\$21-\$29	29.4%	32.4%	- 9.3%
\$30-\$39	37.8%	31.0%	+21.9%
\$40 and over	11.5%	9.7%	+18.6%

What *kind* of people are WWDC listeners? We know from PULSE rating surveys that they give us the greatest total share of audience in the Washington, D. C. metropolitan area. But we wanted to know more about them *personally*—so we had PULSE do a special Audience Image Study. The profile that emerged is most revealing. Take the matter of groceries. 215,763 WWDC homes spend \$30 or more a week for food . . . *40.5% above the total sample average*. Doesn't this give you food for thought? (Next month: TRAVEL).



WWDC

Radio Washington . . . the station that keeps people in mind

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

WASHINGTON WEEK

24 OCTOBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

The big quiz show Congressional blow-off turns more and more into a get-the-networks deal.

One staff member of the House Commerce Legislative Oversight subcommittee reveals that the lawmakers are weighing a call for testimony from NBC p.r. chief Sid Eigus and perhaps other NBC execs. The \$64,000 question is slated to be: why NBC was allegedly more worried about hushing up charges against "21" than in investigating them for truth.

This, despite the fact that this point was already explained by previous NBC testimony to the effect that the only charges were brought by contestant Herbert Stempel. And that Dan Enright had a signed statement and submitted a tape recording from Stempel "admitting" falsity of charges.

Talk about legislation to deal with the specific subject of rigging quizzers, current when the subcommittee started its hearings, has almost entirely faded away. Subcommittee members are now speaking in terms of putting networks under regulation, and they pointedly say that even independent program packagers should come under licensing-regulation.

The NAB sectional meetings were kicked off in Washington, as usual. This time there was much preoccupation with the dangers of government program supervision rising out of the quiz show mess.

A Fellows speech, a McGannon promise that the Tv Code Board would consider code revisions to take care of such matters in the future, and a warning speech by FTC chairman Kintner, all went to the same point.

FCC chairman Doerfer added a speech at the RTNDA meeting in New Orleans, in which he blasted threats that the dead hand of government would be placed over tv programming, but warned of the possibility.

In short, the administrative agencies don't want to undertake any excursions into censorship, but pressure is growing in Congress. And it is the Congress which sets out the groundrules for the agencies to follow.

The threat is still just a threat, and there is plenty of time for broadcasting industry efforts to turn the tide. Even considering the fact that the Harris subcommittee gets another chance at making headlines starting 2 November.

Assuming the worst, however, the position of sponsors in the new picture would be a question mark. It can probably be assumed that they will be affected thuswise: freedom in supplying their choice of programs.

The Department of Agriculture stuck its nose into the relative value of the various news media for food advertisers, and almost had its nose taken off by angry broadcasters: a USDA publication, summarizing a study, said that newspapers give advertisers the best forum in the food field.

S. Q. Hoobler, who headed up the survey, immediately explained that the article in the publication was "misleading," that the statements to which broadcasters objected were "taken out of context."

He said the survey clearly stated that few radio or tv stations engage to any extent in food programming, that housewives consequently get most of their food information from newspapers, and that where broadcasters do feature food it was found that their stations do much better in this field.

FILM-SCOPE

24 OCTOBER 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Tobacco money is one of the fastest growing areas of syndication support this season.

CNP, for example, reports that \$347,600 has been spent in its Not For Hire by L & M, Oasis, Chesterfield, Reynolds, R. J. Dun cigars, and Old Golds.

MGM's long-awaited full scale plunge into tv is slated for the 1960-61 season in which 13 properties will be brought forth under a prudent investment strategy guided by a four-way insurance policy.

Here are the basic safeguards MGM-TV will use to minimize risky outlays:

1) **Pilot production on order only:** MGM-TV won't try to make either pilots or series without underwriting from a network or advertiser.

2) **Adaptations of feature films:** Four of these may be Asphalt Jungle, Dr. Kildare, National Velvet and Father of the Bride.

3) **Literary properties:** Three of this group are Agatha Christie, P. S. from Paris (based on Art Buchwald), and Mystery Street (using MGM-purchased properties).

4) **Staying out of syndication:** For the time being, MGM-TV won't put on a syndication field sales force and intends to stay out of non-network selling.

So far MGM-TV's only production expense is \$21,000 for a 43-minute slide motion sound film presentation. (More details in FILM WRAP-UP, page 70.)

More than a dozen syndicated shows have already earned themselves perpetual status because of their juvenile appeal in re-runs, and the fact that there's a new children's audience every few seasons.

Among these hardy perennials are: Abbott & Costello, Amos & Andy, Badge 714, Cisco Kid, Gene Autry, Hopalong Cassidy, I Led Three Lives, Jungle Jim, Looney Tunes, Mr. & Mrs. North, Our Miss Brooks, Popeye, San Francisco Beat, Sheena, and Victory at Sea.

The new importance of 7:00 p.m. time periods in syndication scheduling may alter programing conceptions and assist program types such as the "daylight adventure," or outdoor action show.

This type can be programed early, is acceptable to adult viewers, and is also interesting to younger audiences, as contrasted to the "nighttime adventure," which is more mature and more sophisticated.

An extra benefit of "daylight adventure" accrues to the syndicator since many are cheaper to make than studio-filmed shows and do as well or even better in ratings; some are estimated to be budgeted at \$22,500 average.

Wherever video-tape facilities are available, they appear to completely replace film in certain areas of station program production.

A survey of 100 stations made by Westinghouse Broadcasting Co. revealed these average public service production uses of live, tape and film:

- Production was 70% live and 30% film at non-tape stations.
- Production was 70% live and 30% tape at tape-equipped stations.

RCA Victor is subsidizing an o&o of its family rival, CBS, to arrange for certain local shows to be carried in color.

KNXT, Los Angeles, is getting \$500 a week to colorcast its feature film series, Saturday Color Theater.

RCA Distributing Corp. purchased two spots a week for 12 weeks and is understood to be paying around \$280 a week for time.

This amounts to a 180% bonus that an RCA subsidiary is paying to a CBS-owned station to transmit feature films in color.

Westinghouse is attracting national advertising coin with its unusual syndication operation, which offers special programing plus guaranteed prime time periods.

Its Civil War series is almost sold out on its own stations to these five advertisers: General Foods, Duke cigarettes, General Mills, Renault and Nationwide Insurance.

A second area of Westinghouse activity is its cultural exchange program with ATV Ltd., the British commercial network, whereby Westinghouse gets a series of Michael Reddington productions, some of them on controversial subjects; these films will also likely be distributed to non-Westinghouse outlets.

A number of syndicators have become aware that it's impolitic to discuss openly new shows, in most cases, until at least a regional sale has been made.

One reason is: The record of the past six months points up that syndication abandons some two-thirds of all the shows that are publicly offered to the trade.

A check on a list of 30 new shows announced this past spring (FILM-SCOPE, 2 May) indicates that fewer than 10 have made any sales progress to date.

One solution to this disturbing situation is this: A growing reluctance by syndicators to discuss openly new projects and even completed pilots.

Keeping careful wraps on new shows keeps the product fresh in pitches to agency buyers, and also allows the companies to dispose of unsuccessful pilots and blueprints discreetly in private.

Tape syndication got a boost last week when NTA made a daytime strip sale of the Mike Wallace Interview to IGA stores for WKY-TV, Oklahoma City.

To assist the show, Wallace will make commercials, appear personally in Oklahoma City and do a special program on state Governor Edmondson.

Wally Ross has completed a tour of European commercials festivals and has returned to New York to carry out plans for an American commercials show next April.

Some salient differences in such a proposed U. S. commercials festival may be these, according to Ross:

- It would be the first commercials show anywhere to highlight tape commercials, although film commercials will naturally be included.
- Commercials would be reviewed from the agency and/or client viewpoint, rather than the producer's point of view.
- Competition categories may be the seller's products or services, unlike foreign festivals which judge according to technical specifications.

SPONSOR HEARS

24 OCTOBER 1959

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SPONSOR
PUBLICATIONS INC.

Agency specialists on new business see little prospect of major account turnover for the next six months or so.

The reason: **The big ones are doing too well with sales.** The time they usually look for a scapegoat is when the curve is downward or static.

Sehenley, apparently, hasn't given up on getting a hearing for its jingley ode to **Friendly Sehenley P.A. in radio:** it's pitching the thing via BBDO to Ohio stations.

The distiller did the same with **Pennsylvania broadcasters** in August but the response wasn't quite friendly. The stations there deemed it a case of **round-about image projection.**

For an interesting contrast of what's happened to **program costs over the past 10 years in live tv** take the Ford series in NBC Tuesday nights.

The average gross for a dramatic program in this series is \$230,000.

Back in 1949 when K&E produced the Ford Television Theatre (one hour) these were some of the production chits that went to the client:

Arsenie and Old Laee, \$20,958.86; One Sunday Afternoon, \$22,191.07; Outward Bound, \$21,259.37; The Silver Cord, \$16,530.62; Night Must Fall, \$18,626.01; The Man Who Came to Dinner, \$19,130.89; Years Ago, \$17,220.

There are still some vestiges of the **old-line tv pitchmen** to be found in the business.

Travelling agencymen tell of one who makes a habit of wearing his **American Legion cap** when putting on his routine for a local discount house.

NBC Spot Sales is capitalizing on some of the sales ammunition that magazines have been using with advertisers.

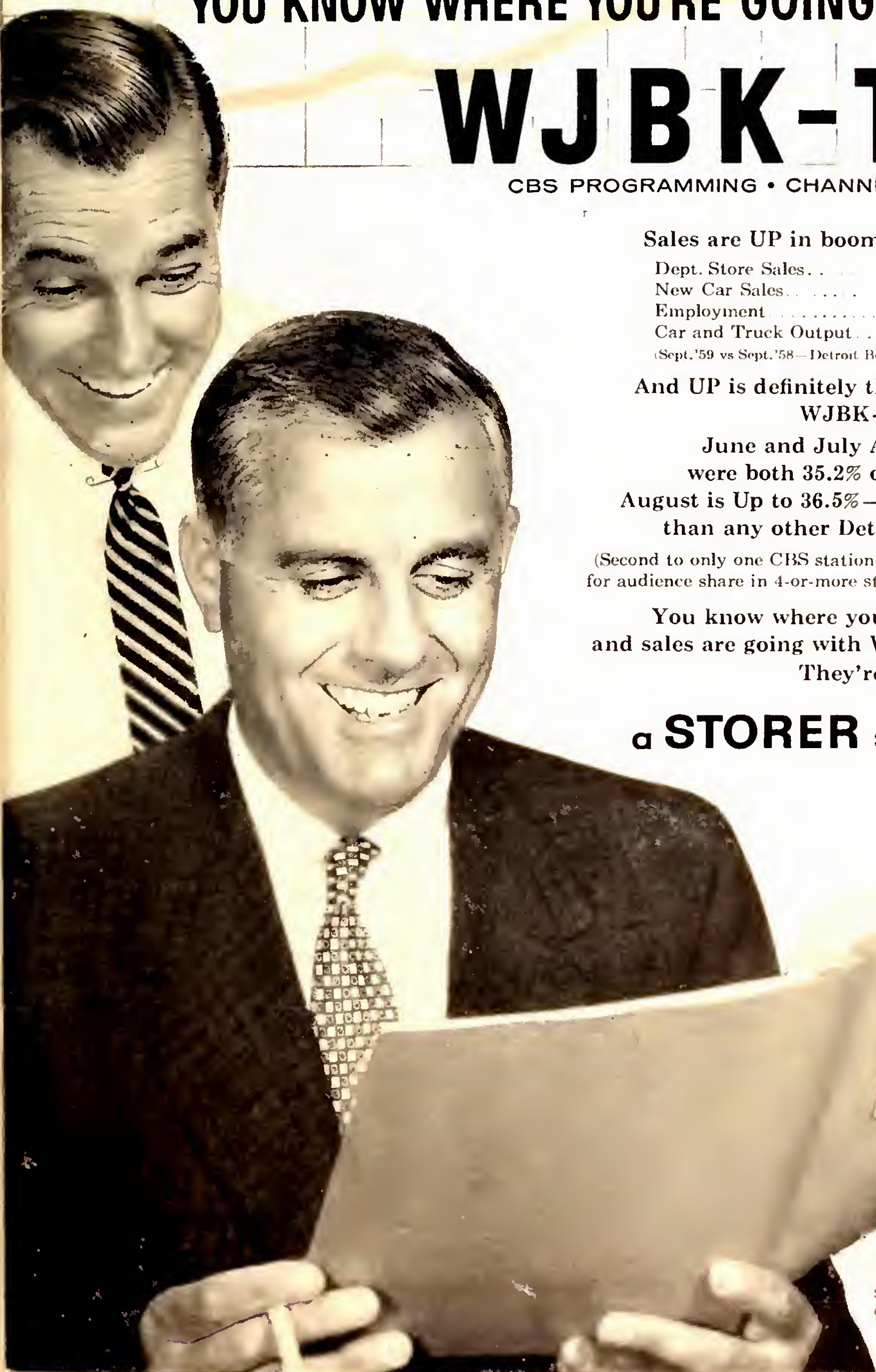
Singling out an account exclusively committed to magazines, the network's spot arm cites the caliber of noting and reading figures Starch gives that advertiser's ads and compares these with the manifoldly more impressions that are obtainable for the same money in spot.

They're finding the pickings tougher but the **tv time barter boys** who specialize in station equipment are as active as ever.

In return for blocks of time at **60% of the net card rates** they're offering among other things **vidco-tape machines, Zoomar lenses** and even mobile units.

A form of barter that does seem to be spreading is the exchange of **promotion spots between tv stations and the sellers of billboards and eareards.**

They're usually according to each other's rate and, in some instances, if the parties have local agencies the commissions are protected.



IN DETROIT YOU KNOW WHERE YOU'RE GOING WITH **WJBK-TV**

CBS PROGRAMMING • CHANNEL 2

Sales are UP in booming Detroit

Dept. Store Sales	UP 17%
New Car Sales	UP 97%
Employment	UP 9%
Car and Truck Output	UP 90%

(Sept. '59 vs Sept. '58—Detroit Board of Commerce)

And UP is definitely the word for WJBK-TV viewers

June and July ARB ratings
were both 35.2% of audience.
August is Up to 36.5%—28% higher
than any other Detroit station.

(Second to only one CBS station in the country
for audience share in 4-or-more station markets)

You know where your audience
and sales are going with WJBK-TV—
They're going UP!

a **STORER** station

CALL KATZ

or
STORER NAT'L SALES OFFICES
625 Madison Ave., N.Y. 22

230 N. Michigan Ave.
Chicago 1

What's new in film commercial

With a broadening range in tv film facilities and more creative leeway, commercial producers discuss new production methods

Gerald Hirschfeld, A.S.C., v.p., MPO Television Films, Inc., New York-Hollywood

Greater theatricality, production coordination and use of new process photography techniques—these are



Greater theatricality, use of process photography

three of the elements currently making possible better and different filmed commercials for television.

The time element is the greatest limitation on theatricality in commercials. Sixty seconds is a short time in which to tell a product's story, much less create an arresting dramatic situation to stimulate audience interest. But we note a trend toward agencies devoting as much as 30 seconds of a spot to "situation" sequences in which the film producer can harness theatrical film techniques in direction, composition and imaginative lighting. These sequences often do not mention the product, but set the stage for the best possible introduction of the "sell" sequence in the latter portions of the spot. To insure authenticity, many of these theatrical spots are shot on location.

Elaborate production coordination techniques are making possible today rapid filming of commercials that would have been difficult and time-consuming only a few years ago. An intricate spot filmed by MPO for the Dreyfus Fund, Inc. was filmed using tight New York-Hollywood coordination. Wall Street background was shot in actual location, with Hollywood consulted on questions of angle

and perspective, so when footage arrived on the West Coast (where the Dreyfus lion resides) MPO studios were prepared with an accurate setup for filming of foreground action.

Finally, imaginative use of process photography is making possible the creation of highly unusual commercials at great savings in cost and time. MPO's patented Spectrumatte process, for example, enabled the filming of a Maidenform "dream" scene in which a girl is seen floating up through the air alongside a skyscraper. In this case, actual staging of the sequence would have created a safety hazard in addition to high location costs. But with Spectrumatte, the girl was filmed in the studio against infra-red background and the footage was combined with the background filmed on location. Production values in all cases are identical with actual photography of a real scene. With Spectrumatte the only limitation is the copywriter's imagination.

Fred Levinson, exec. producer, Transfilm-Wylde Animation, New York

There's not much creative leeway



All-art visuals in squeeze commercial method

in the production of I.D.'s, but Horton, Church & Goff, Inc., the Providence ad agency, had the right idea for its client Page & Shaw. The candy maker was entering tv for the first time and we were commissioned by the agency to produce four I.D. commercials. The technique chosen was "visual squeeze." But, the agency went two steps further than the present users of squeeze.

Page & Shaw became the first user of all-art visuals in its squeeze commercials. Heretofore, we had used

either still photos alone or in combination with line art drawings. Second, and perhaps more significant, the agency allowed us to tap a fresh resource for art. From the ranks of *Mad* comics, with its massive circulation, we hired one of their top illustrators, Bill Elder, whose unique and whimsical style has never before been used in the tv medium. We adapted his characters to Page & Shaw's story boards and believe we have created commercials well out of the me-too class of I.D.'s.

There have been isolated cases of other clients using print media cartoonists for tv commercials. In past years, I have employed a *Saturday Evening Post* cartoonist for several jobs. Transfilm used England's popular *Punch* cartoonist Ronald Searle for a film which appeared on Jersey Standard's anniversary show. But, the practice has not received the industry support it deserves, and I believe it is a loss both to sponsors and to the tv medium itself. Why?

When a sponsor buys a cartoon style which is easily recognized and pre-sold (Partch, Addams, etc.) he is, in effect, also buying an endorsement for his product. And, he is buying the most important element of all, the means to command attention. These art styles, some well-known and others less-known—but all unique—now fill magazines and newspapers.

Such cartoons have proven popularity and, once brought to life via the animator's brush, can become strong allies in a commercial campaign. They further enable the sponsor to have a logical and beneficial tie-in between tv and print media.

With more agency and sponsor encouragement, the spot producer can certainly bring a new and valuable look to animated cartoons.

William Van Praag, pres., Van Praag Productions, New York

Commercial production has reached new heights in creativity and imagination. A three-way wedding of

techniques?

advertising copy; precision editing and creative production earmark the commercial of today. In fact, very



Techniques better coordinated with commercial story

often today's commercials get more critical acclaim than the programs on which they appear.

In the early days, tv film commercials offered a field day to the film technician. Pictures popped, rippled, wiped and exploded. They buzzed with effects and ranted and raved. They were good commercials in their time—but the times have changed.

Today's commercials must have a total appeal. No longer is an effect, optical or otherwise, sufficient unto itself. The commercial concept is one of a completely coordinated unit. The various commercial techniques are no longer individually significant. They must be blended together by the producer. Music, words and effects must creatively fit picture and action. All must be fully exploited and mixed with rhythm and pace to deliver the necessary commercial story. Yet the interrelationship and flow of the elements must be natural and real. The viewer's senses must be stimulated as a whole so that he actually "feels" not just views the commercial. Reach the people completely—move them to action—and you've sold them.

The power of the new approach lies in the producer's deft handling of his medium. His aim is total sense effectiveness on the viewer. Stimulate them and sell them. This is the producer's creative challenge of the day.

Harold E. Wondsel, pres., *Wondsel, Carlisle & Dunphy*, New York
WCD has developed, if not a new.
(Please turn to page 75)

BEST SELLER IN HOUSTON . . .



American Airlines
American Lomb Council
Armour Company
Arthur Murroy
Baker's Hair Tonic
Ben-Goy
B.C.
Blackberry Julep Quicktoil
Blue Cross
Borden's Evaporated Milk
Bromo-Seltzer
Busch Bovarian Beer
Codillac
Comel Cigarettes
Chomption Spork Plugs
Chevrolet
Cook Book Breed
Cream of Wheat
Dash Dog Food
Economics Lobs
Eveready Batteries
Falstaff Brewing
Feenamint and Chooz
Falger's Caffee

Ford Cars
Ford Trucks
Gillette Safety Razor
Hormel Pocking Co.
Hostess Danuts
Jones Blair Paints
Kuhn Paint Company
Lodies Home Jaurmol
Lone Star Beer
Mercury
Mexsono Powder
Mrs. Baird's Breed
My-T-Fine
Notional Airlines
No-Doz
Oak Forms Doiries
Odarana
Pocquins Hond Cream
Pall Mall
Peacemaker Flour
Pearl Beer
Poll Parrot Shoes
Prestane Anti-Freeze

Q-Tips
Ralston Corn Chex
Royco
R.C. Cala
Red Heort Dog Food
Riviero Cigarettes
St. Jaseph Aspirin
Schlitz Beer
Seven-Eleven
Shulton Desert Flower
Hond ond Body Lotion
Silk 'N Satin
Sinclair Oil
Southwestern Bell Telephone
Stonbock
Swell
Swifts Meots
Tomba Nugget Cigars
Tennessee Life Insurance
Texas State Optical
Trans-Texas Airways
Trig
Winston Cigarettes
Wrigleys



National Reps.:

THE KATZ AGENCY, Inc.

- New York
- Chicago
- Detroit
- Atlanta

- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON, CALL DAVE MORRIS Jackson 3-2581

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Best Foods Div. of Corn Products Co., Inc., New York: Campaign for Nucoa margarine starts November. Schedules are for six weeks, with daytime 60's and prime 20's. Buyers: Lynn Salzberg and Jay Walters. Agency: Dancer-Fitzgerald-Sample, New York.

Bourjois, Inc., New York: Getting its pre-Christmas push ready in 100 markets for Evening In Paris Perfume. Schedules of daytime and fringe night minutes start 30 November for three weeks. Buyer: Anita Wasserman. Agency: Lawrence C. Gumbinner A. A., New York.

Quaker Oats Co., Chicago: Going into new southern markets for Quaker Corn Meal, with some Negro stations being lined up. Minutes and 20's will be used in the 37-week buy. Buyer: Marilyn McDermott. Agency: John W. Shaw Adv., Chicago.

Armour & Co., Chicago: New activity on its Ham What Am canned meat starts on or about 14 December in about 25 markets. Schedules of day and night minutes, saturation as high as 90 per week in some markets, are being placed. Buyer: Don Heller. Agency: N. W. Ayer & Son, Phila.

Procter & Gamble Co., Cincinnati: Adding schedules in scattered markets for Crest toothpaste, using night minutes to run through P&G contract year. Buyer: Larry Berdon. Agency: Benton & Bowles, Inc., New York.

Chesebrough-Pond's, Inc., New York: Planning an 18-week campaign in top markets for Vaseline hair tonic. Placements of day and night minutes start 15 November. Buyer: Hal Commings. Agency: Norman, Craig & Kummel, New York.

RADIO BUYS

John Morrell & Co., Chicago: Minutes and I.D.'s are being set in about 50 markets for Red Heart Dog Food. Flights start early November for six weeks, then return in January on a three-weeks in and one-week out basis for about 36 weeks. This is not a renewal of its big campaign last spring and, although many of the same markets are being used, schedules are being treated as a new buy. Buyer: June Nelson. Agency: John W. Shaw Adv., Chicago.

General Motors Corp., Detroit: Using broadcast schedules for the first time to promote GM Fisher Body styles and construction. Two- and three-week traffic and day runs of minutes and 30's are planned, ranging from 18 to 100 per week per market. Starting date depends on steel strike situation. Buyer: Mal Murray. Agency: Kudner Agency, Inc., New York.

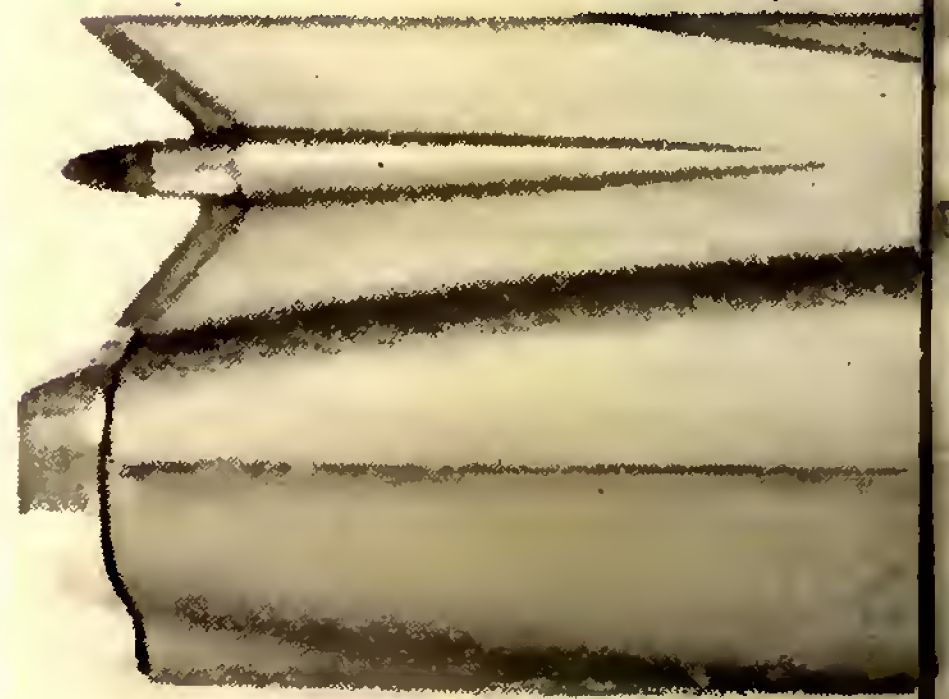
Stokely-Van Camp, Inc., Indianapolis: Placing four four-week flights for this year and next for Ping, Pong and Pi-Li fruit juices. Schedules are for minutes, start early November. Buyer: Rudy Baumohl. Agency: Lennen & Newell, Inc., New York.

What if you're out to reach the cotton pickin' set?

Is your market regional? Coverage easier when your show is on film. Every station in the land is equipped to handle it . . . and you know your message comes through the way you want it to!

Actually, film does three things for you . . . 3 big important things:

1. Gives you the high-polish commercials you've come to expect . . . fluff-free . . . sure
2. Gives you coverage with full pre-test opportunities
3. Retains residual values



For more information write:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Ave.
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or

W. J. German, Inc.
Agents for the sale and distribution of
Eastman Professional Motion Picture Film
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.



Always shoot it on EASTMAN FILM . . . You'll be glad you did!

NEWS & IDEA WRAP-UP

ADVERTISERS

General Mills started the trend in oat cereals with Cheerios, but General Foods' Post division is the first to market-test a flake in the oat field (via B&B).

Incidentally, Cheerios turned out to be General Mills' first big winner since Wheaties. G. F.'s counter-brand to Cheerios is Alphabets and Kellogg's OK.

FOR SAFE KEEPING: Jack Rattigan (r), of WRCV, Phila., assisted by Mitzi Demetriou and George Geuder, of Provident Tradesmen Bank, deposits one million Top Value stamps as prizes in station's "Finders Keepers Game"



TEA-TOTALERS participate in merchandising stunt staged at Northland shopping center, by WJW, Detroit to introduce station's new remote broadcasting facilities. 10,000 cups of clients' tea and cookies were served



Management is to blame for the complacent attitude toward market research and researchers, Joe Ratner, director, creative and marketing services, General Mills, told a Chicago chapter meeting of the AMA last week.

He supported this contention by indicating that top management has an anti-intellectual attitude toward research, using it primarily as a crutch or club.

Researchers, Ratner added, are as much to blame for helping to foster this relationship. Their reports are

STRICTLY FOR LAUGHS: To placate viewers' vexation when picture fails, KYW-TV, Cleveland, flashes this on the screen to explain difficulties



WE HAVE TEMPORARILY LOST OUR VIDEO

PLEASE STAND BY

too long and are primarily factual with few constructive recommendations.

Campaigns:

- **Morton Salt Co.**, as part of a product diversification effort, added pepper to its line last week. Needham, Louis & Brorby will be handling it along with the salt. Right now basic market research is in progress, after which test markets will be selected. Chances are that some tv, according to agency planners, will be used in test markets.

- **S&W Fine Foods** is set for a major saturation spot tv campaign, for the Holiday season, on 24 tv stations covering 13 West Coast markets (including Alaska and Hawaii), plus the New York and Chicago metropolitan markets. These spots will feature a variety of key items in the S&W line, with special emphasis on Glace Fruit Mix and Mincement. Agency: Honig-Cooper, Harrington & Miner, San Francisco.

- **Dr. Pierce's Golden Medical Discovery**, stomach tonic, launched,

last week, an intensive six-month drive on radio and in print. The radio campaign, on 70 stations, will include two test versions of the identical copy approach. One will be a series of dramatized commercials for markets east of the Mississippi; the second will be a set of straight commercials for western markets. Agency: Mogul Williams & Saylor.

Strictly personnel: Edwin A. Snow, advertising manager of P&G since 1957, has been made a v.p. . . . James Kirkman, Jr., elected executive v.p. for marketing at Ward Baking Co. . . . Fred Sands, to director of marketing and Grant Stinchfield, sales promotion manager for Pharmaceuticals, Inc. . . . C. A. McCary, to assistant national sales manager for Ralston Purina Co. . . . J. J. Harris, to the Columbia Phonograph department of CBS Electronics as district manager, Metropolitan district . . . Robert Wepler, appointed manager of the advertising and sales promotion department of Cities Service Oil Co.

AGENCIES

A Boston agency—Ray Barron—is putting up about \$4,000, time and production for a one-time shot on a local station to talk about advertising and the role played by the agency.

The event it's sponsoring: the mayoralty election returns on WBZ-TV.

Agency appointments: The Ice Cream Division of DCA Food Industries, New York, to Ted Bates & Co. . . . McLendon Radio Stations, Dallas, to Clarke, Dunagan & Huffhines, also of that city . . . Diamond Spring Brewery, Lawrence, Mass., to Cavanaugh Morris Advertising, Pittsburgh.

New Agency: Swan & Mason Advertising, headquartered at 509 Madison Avenue, New York and headed by Robert Swan, former v.p. of The Joseph Katz Co.



TRADING STUDIO FOR A TENT: KTVH, Hutchinson, is seen here moving facilities to Kansas State Fair, where station originated telecasts



'FABULOUS 4 FUNHOUSE,' erected by WKY-TV, Okla. City, for recent state fair, attracted 75,000 fun-loving youngsters and adults



KISSIN' KAR: D.j.'s at KOIL, Omaha have painted up this auto, along with an "I Love KOIL" slogan. They're asking teenagers to guess the no. of hearts and kisses on the "Teen Car." The prize: car—as is!



AT HALF-TIME FESTIVITIES of high school football game, Gaines Kelley (c), gen. mgr. of WFMY-TV, Greensboro, N. C. presents watches to station's 10-year old king and queen as m.c. Jimmy Dean looks on

Added offices: Boylhart, Lovett & Dean, Los Angeles agency opened a Washington, D. C. office last week at 734 50th Street, Northwest.

Maxon appointed three new v.p.'s last week.

They are: Victor Kenyon, who directs the Detroit tv/radio department; James Macpherson, Detroit account executive and Allen Hodshire, tv/radio executive in the New York office.

They were named v.p.'s: Ander-

son Hewitt, to Compton as senior v.p., member of the board of directors and member of the administrative committee . . . **William Templeton**, to v.p. and director of radio/tv department at C&W . . . **Del Franklin**, v.p. in charge of radio/tv station relations for Rutledge & Lilienfeld . . . **George Hamm**, **Neil McBain** and **Engene Kolkey**, to v.p.'s at Leo Burnett . . . **William Foxen**, v.p. and account supervisor for the Joseph Katz Co. . . . **James Kovach**, v.p. for radio/tv operations at Waltjen Associates, Baltimore . . .

Fred Roth, v.p. of Grant . . . **Richard Stephens**, v.p. and director of public relations at Kastor, Hilton, Chesley, Clifford & Atherton.

Add to personnel appointments: **E. J. Lanesen**, to Waldie & Briggs, Chicago as chairman of the executive committee . . . **Warren Erhardt**, to associate media director in the New York office of F&S&R . . . **William Alexander**, to account executive and director of radio/tv at Hege, Middleton & Neal, Greensboro . . . **Stephen Gardner**, to merchandising director at Beckman, Koblitz, Los Angeles . . . **Jon Christopher**, to the creative staff at EWR&R, Chicago . . . **Paula Reece**, to director of radio/tv at the Gulf State Advertising Agency, Danville . . . **Charles Booth**, account supervisor, Enyart & Rose Advertising, Los Angeles . . . **Robert Smith**, to timebuyer at W. B. Doner & Co., Chicago . . . Four new account executives at Kudner: **Frederic Cowan**, **Robert Lehman**, **Leon Wortman** and **John Mazey** . . . **Walter Smith Jr.**, account executive at Norman, Craig & Kummel . . . **Nathaniel Morgan**, to the market research department at Knox Reeves Advertising, Minneapolis.

Deceased: James Andrew McGarry, assistant to the president of BBDO.

10th anniversary WOC-TV Ch. 6

Davenport, Iowa—Rock Island—Moline, Illinois

The Nation's Forty-Seventh TV Market

On October 31, 1949, WOC-TV went on the air. FIRST in the Quint-Cities — FIRST in Iowa. This was in keeping with the foresight and courage of Colonel B. J. Palmer, who had pioneered the first radio station west of the Mississippi in 1922.

In 1949, there were less than 400 TV sets available to receive WOC-TV's first broadcast. On this 10th anniversary date, there are more than 438,000 sets in a 42-county area. WOC-TV land today is rated as the 47th TV market in the nation.

WOC-TV continues to maintain its leadership and success in serving its viewers and its advertisers.

Your PGW Colonel has all the facts. See him today!



THE QUINT CITIES

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL.
MOLINE }
EAST MOLINE }

Col. B. J. Palmer
President

Ernest C. Sanders
Resident Manager

Pax Shaffer
Sales Manager

Peters, Griffin, Woodward,
Inc., Exclusive National
Representatives



WOC-TV DAVENPORT, IOWA IS PART OF CENTRAL BROADCASTING CO., WHICH ALSO OWNS AND OPERATES WHO-TV AND WHO RADIO, DES MOINES, IOWA.

FILM

Prospects for expanding overseas business by U. S. film syndicators continued to look up brightly last week.

Dealing with 16 countries on 21 different shows, Ziv International, for example, reported a **300% increase in business** for this September over the same month last year.

Sales: WNBQ reports CNP's *Union Pacific* sold to Grand Central Motors, through Leland-David Advertising . . . CNP reports the following tobacco advertisers in its *Not For Hire* series: Old Gold on WNEW-TV, New York; L & M on KABC-TV, Los Angeles; Oasis & Chesterfield on WAVE-TV, Louisville; R. J. Reynolds on KARD-TV, Wichita, WKRG-TV, Mobile, and WHTN-TV, Huntington; and Dun cigars on WWJ-TV, Detroit, WTVI, St. Louis, and WLIX-TV, Lansing.



“Egad! Blair Did It Again.”

“There I was,” quoth our man, “loaded for Blair. I had data up to the collar of my Burberry . . . a portable calculator in my attaché case. My Diner’s card was at the ready; my Express cards, rail travel card, airline card, three gasoline credit cards, and old W.D. A.G.O. Form 65 were present and accounted for. I had a black knit tie on and my heavy-frame bi-focals were all revved up. Man, I was like ripe.”

“Never mind the autobiog. Just tell us did you get the business?”

“Well, frankly, no. We already had it. The Blair man

just said to the chap, ‘You know—*The* Roanoke station with the 58-county market of 448,001 tv homes.’”

“‘. . . 448 thousand and *one*?’ asked the chap.”

“‘. . . and *one*,’ said the Blair man.”

WSLS-TV

Channel 10 • NBC Television

Mall Address: Roanoke, Va.

A broadcast service (with WSLS Radio)
of Shenandoah Life Insurance Company

Production: MGM-TV revealed plans to film up to 13 tv series, contingent on orders for pilot or series production. (See FILM-SCOPE, p. 58) Titles include *Me and My Gals*, *The Paradise Kid*, *Steven V*, *Gold Eagle Gun*, *The Islanders* and *Night People*. Already sold are *Father of the Bride* to ABC TV and *The Islanders* and *Asphalt Jungle* to undisclosed network buyers. Of the properties listed, the following are intended for full-hour treatment: *The Islanders*, *Agatha Christie*, *Mystery Street* and *Asphalt Jungle*.

Promotion: WIBW-TV, Topeka, has tested Screen Gems' *Manhunt* on its own police force and has found it to be creditable although given to histrionic excess. Said the police viewing jury: Too many sirens, high speeds or carelessness with weapons (63%), but good entertainment (94%), fair to detectives (94%) and pride-inspiring (83%).

Spot carriers: Syndicated re-runs are attracting many national advertisers' spot schedules, according to a Ziv study. Lee Rich, Benton & Bowles media v.p., attributed usage to "the very familiarity of the shows, the generally good quality level of the programs and—in the case of five-a-week strips—the persistent unity of time and the consequent cumulative loyalty of the viewer." Ziv surveyed five stations and found these spot advertisers using its Economy programs:

WABC-TV, New York: Procter & Gamble, Ford, Woolite, International

Latex, Doan's pharmaceuticals, Wine Advisory Board.

WNEW-TV, New York: Vicks, Lestail, Dromedary Cake Mix, Bumble Bee Tuna, Oakite, Ideal Toys, Robert Hall, Ex-Lax, Hasbro Toys, Tastee Cake.

CKLW-TV, Detroit: Anahist, Arrid, Dash, Crisco, Mr. Clean, Fritos, Clorox, Polident, Robert Hall, Block Drug.

WGR-TV, Buffalo: Lever Bros. (Gayla), Peniek & Ford desserts, Continental Baking, Regimen Tablets, Bufferin.

KPHO-TV, Phoenix: Cheer, Spic & Span, Dawn Soap, Ovaltine.

Among the shows studied were *Mr. District Attorney*, *West Point*, *Men of Annapolis*, *Science Fiction Theatre*, *Harbor Command*, *I Led Three Lives* and *Yesterday's Newsreel*.

Strictly personnel: Elliot Millner to ITC as research director . . . Don Hershey joins Bill Sturm Studios as producer-director.

Video-tape: A relative guide to the importance of the 50 states as production centers in the future can be obtained from an analysis of where one manufacturer, Ampex, had delivered 227 of its Videotape recorders by September.

The states rank as follows: California, 53; New York, 49; Texas, 17; Illinois, 16; Missouri, 12; Pennsylvania, 10; Michigan, seven; Florida, six; Ohio, five; Virginia, five; Massachusetts, four; Oklahoma, four; Connecticut, three; Indiana, three;

Iowa, three; Washington, three; Colorado, two; Hawaii, two; Louisiana, two; Maryland, two; Minnesota, two; Oregon, two; Rhode Island, two; South Carolina, two; Utah, two; Georgia, one; Kentucky, one; Nebraska, one; North Carolina, one; West Virginia, one; Wisconsin, one, and District of Columbia, one.

Ranking of mobile equipment (not included above) is similar; California, five; New York, four; Florida, three; Missouri, two; New Jersey, two, and Michigan, one.

RADIO STATIONS

Bartell Broadcasting has joined the ranks of group ownerships offering the public stock participation.

The underwriter is W. W. Schroeder & Co. The issue is 54,545 shares, offered to the public at \$5.50 per share.

Two RAB spokesmen this week chided the oil and gasoline marketers for not "tapping the family oil well."

Warren Boorum, v.p. of RAB, told the Automotive Advertisers Council that "there's only one accessory in the automotive world that's also an advertising medium in itself—auto radio." At the same time he pointed sharply to the "few manufacturers in the automotive aftermarket who've taken advantage of the unique advantages radio offers to them."

Calling radio the key to gas station

6,000,000 eyes/ears—listen/watch Green Bay's Channel "5"

This is why La Combe Mack had a 100% sales increase of trucks the first month they sponsored a Tuesday night sports show. This is why their sales have continued to climb at the same high rate since last April.

Ellis La Combe says . . . "Despite the high cost of television advertising, it's worth double what it cost since it reaches so many people in Northeastern Wisconsin and Upper Michigan that I could not reach any other way."

This dramatically proves the effectiveness of Green Bay's quality station!

Another sure proof of . . . the best cost per million



wfrv green bay 5
highest tower — maximum power

customers, **Kevin Sweeney**, RAB president told the marketing research committee of the American Petroleum Institute that "more than half (54.2%) of all motorists are exposed to radio during the hours before they pull up to the pump." He quoted this from a recent study of media habits of drivers entering gas stations. He offered, for RAB, to invest \$20,000 to help an oil company research a radio campaign designed to dominate the car radio audience.

Ideas at work:

- **Driving marathon:** To introduce the new Corvair, and sponsored by the Bumstead Chevrolet Dealer of Troy, John Mounter, d.j. on **WTRY**, Albany-Schenectady-Troy set some type of record by driving it for 50 hours without sleep. The car was fitted with mobile radio equipment, and broadcasts were made from there while it was being driven.

- **Lucky license:** **WFEA**, Manchester, N. H. is sponsoring a continuous "lucky license contest." This week the winner got \$121 for hearing his number read on the air, calling the studio within the required time, and showing up with a **WFEA** "Safety Driver" bumper strip on his car. To date, station has distributed some 5,500 bumper stickers—the only requirement for eligibility.

- **Ingenuity paid off:** **KTBC**, Austin got a contract last week from a furniture dealer to sponsor station's morning newscast by utilizing the unsponsored commercial time to make a pitch aimed directly at the prospective client. The newscaster commented on what a natural vehicle the program would be to sell furniture, and ended the "commercial" by informing the store owner that a salesman would call after he (the furniture man) had finished breakfast. The result: the owner was listening, and signed the contract when the station called.

Add daffodils: D.j.'s at **KOIL**, Omaha assumed the role of targets last week when listeners had the opportunity to plaster their favorite d.j. with custard pie at the Municipal Stadium just prior to a football game. The pies were sold for 50¢ each, with the money donated to the university scholarship fund.

Station acquisitions: **WDVM**, Pocomoke City, Md., to **Ernie Tannen**, sales manager of **WTTG-TV**, Washington, for \$120,000 . . . **KJOE**, Shreveport, to **Ray Armand**, executive v.p. of **Continental Broadcasters** for \$100,000—both transactions brokered by **Blackburn & Co.**

Station staffers: **Harvey Hudson**, to v.p. and director of **Lee Broadcasting Corp.**, Richmond . . . **Charles Sitta**, to v.p. in charge of national sales of **Knorr Broadcasting Corp.** . . . **Gil Newsome**, to station manager; **Don Hamel**, general sales manager and **Gene Davis**, program director, **KWK**, St. Louis . . . **Richard Faulkner**, to sales manager for **WMAQ**, Chicago . . . **Leonard Goorian**, to exploitation manager, **WKRC**, Cincinnati . . . **Patricia Wright**, promotion and research director, **KPOP**, Los Angeles . . . **Bob Morrow**, sales promotion and research director, **WINS**, New York . . . **Larry Coy**, to the sales staff, **KYA**, San Francisco.

TV STATIONS

The **Corinthian Stations** have been merged with **John Hay Whitney's Publishing** and other **Communication** interests into a company to be known as **Whitney Communications Corp.**

The transfer of the five television and two radio stations is from **J. H. Whitney & Co.**, which controlled **Corinthian**. **Whitney Communications Corp.** becomes the successor to **Plymouth Rock Publications** and the parent company of **Corinthian Broadcasting Corp.**

More people in the U. S. view tv between 6 p.m. and 12 midnight than read daily newspapers all day, a new **TvB** report reveals.

The figures: 116,521,000 p.m. tv viewers compared with 104,414,000 daily newspaper readers.

The study, "How Big is Big" compares tv's audience with the number of newspaper and magazine readers.

It also notes that more men and women view tv in every time period between 6 and 10:30 p.m. on the average day than read any magazine or Sunday supplement.

Ideas at work:

- How to win friends and in-

WNAX-570

GIVES YOU 175 COUNTY
COVERAGE IN RICH

BIG AGGIE LAND

Big Aggie Land covers 175 counties in the Dakotas, Minnesota, Montana, Nebraska and Iowa. It's big. And it's one of the nation's best buys in radio. **WNAX-570** delivers the lion's share of the 609,590 radio homes—2¼ million people with \$3 billion to spend. Big Aggie Land is a major U.S. Radio Market. Profitable promotion in this prosperous market begins with **WNAX-570**. See your Katz man.

WNAX-570

CBS Radio • Yankton, S. D.; Sioux City, Iowa

PROGRAMMING FOR
ADULTS OF ALL AGES

Peoples Broadcasting Corporation

WNAX, Yankton, South Dakota
KVTU, Sioux City, Iowa
WGAR, Cleveland, Ohio
WRFD, Worthington, Ohio
WTTM, Trenton, New Jersey
WMMN, Fairmont, West Virginia

CHECK and
DOUBLE CHECK

✓ WTHI-TV offers the
lowest cost per thousand of
all Indiana TV stations!

✓
One hundred and eleven national
and regional spot advertisers
know that the Terre Haute
market is not covered
effectively by outside TV

WTHI-TV

CHANNEL 10 • CBS-ABC

TERRE
HAUTE
INDIANA



Represented Nationally
by Bolling Co.

BIGGER

than you think

Hot Springs beats cities twice its size in general merchandise sales, in drug store sales, in apparel store sales.

Tourists and vacationers swell its population all year long . . . and spend! Reach them over the "sell" station. Enjoy top ratings, too.

KBHS

HOT SPRINGS, ARK.

5000 watts at 590 kc

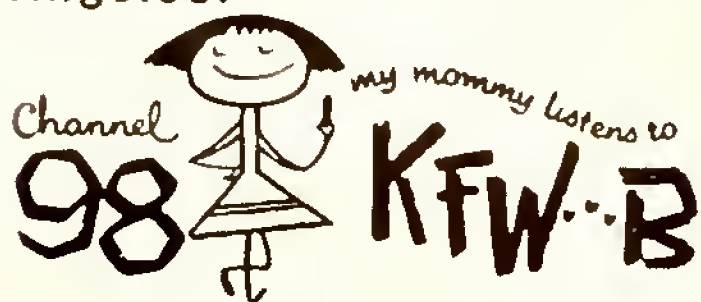
Rep: NY-Clark; Chicago-Sears & Ayer;
South-Clarke Brown

"NATURALLY, I LISTEN TO KFWB"

"For satisfaction from a perfect, precision machine that makes a winner, give me sportscar competition.

In broadcasting, that same precision . . . perfectly tuned . . . comes through to me with KFWB . . . so, naturally, I listen to KFWB."

The KFWB audience gives you more men, women, children . . . more everybodies . . . than any other Los Angeles station. Buy KFWB . . . first in Los Angeles.



6419 Hollywood Blvd., Hollywood 28 / HO 3-5151

ROBERT M. PURCELL, President and Gen. Manager
JAMES F. SIMONS, Gen. Sales Manager
Represented nationally by JOHN BLAIR & CO.

fluence programming: WABC-TV, New York adopted a new approach to bad reviews. The station reprinted some of the critics' remarks about *Everything Goes* (on week nights, 11:15-12:15) as ads in metropolitan newspapers, asking the public to view the show and write the station as to whether they agreed or disagreed with the bad reviews. Response: letters praising station for reprinting reviews, and maintaining that the show has its good and bad points.

• **Answering an emergency appeal:** WNEM-TV, Flint-Saginaw-Bay City, recently staged a telethon at the request of the National Foundation and the local March of Dimes chapters. It aired continuously for 18 hours and was promoted by tv spots before the big show, and parades in the cities calling attention to the telethon. Results: about \$100,000 was pledged.

This a 'n' data: TvB last week sent a letter to Secretary of Agriculture Benson taking issue with *Agricultural Marketing's* report that "newspapers are the best medium for food advertising." Notes TvB: 72% of the grocers surveyed by the Marketing Planning Corp. prefer tv to move merchandise . . . WGAN-TV, Portland, Me. got its picture in the paper in two parts. The reason: station's new tower (1,619') posed a vexing problem for printing a top to bottom photograph. So the newspaper printed the top section of the tower on page one and the remainder on page three . . . Kudo: WKRC-TV, Cincinnati, presented with an Award of Appreciation from the United Appeal.

Station acquisition: WSFA-TV, Montgomery, Ala., to G. Richard Shafte of the Broadcasting Co. of the South for \$2.25 million.

On the personnel front: Lawrence Turet, to executive v.p. and station manager of WXIX-TV, Milwaukee . . . Harold Spielman, to v.p. of Schwerin Research Corp . . . Edward Warren, program manager, WGN-TV, Chicago . . . William Hamilton, to acting general manager, WNDU-TV, South Bend-Elkhart . . . Charles Hntaff, program manager, WGR-TV, Buffalo.

NETWORKS

While NBC Radio this week sought to obtain affiliate approval of its new pattern of operation CBS Radio scored an unusual sales coup for these times.

It signed up Kellogg Burnett for a weekly expenditure of \$20,000 for 52 weeks. (Kellogg has been out of network radio since May 1957.)

Come 1 January NBC Radio will for the first time operate on a schedule minus of dramatic shows available for national sponsorship.

The regular schedule, as indicated in 17 October SPONSOR-SCOPE, will be limited to news, informational and public-service programs, and *Monitor* and *Image* series.

The dramatic and other programming will be available to affiliates on a fee basis.

The three tv networks will receive weekly Nielsen 24-market tv ratings for the new season.

These new, speeded-up multi-market ratings, will be delivered six days after the last reported telecast.

The 24-Market Ratings report on an area of equal network opportunity representing 40% of all U. S. homes. The reports function as a supplement to the basic National NTI reports.

Network Radio business: *Ladies Home Journal* (BBDO) for \$12,000 worth of participations on CBS Radio, 27-28 October.

New network affiliations: Four stations joined Mutual this week—WJET, Erie; WNOW, York, Pa.; WKYR, Cumberland, Md. and WMNF, Richmond, Va.

R. J. Reynolds ranked as the leading network radio advertiser for the four weeks ending 6 September, according to Nielsen's National Radio Index.

Ranked by total commercial minutes delivered for individual advertisers on all radio networks, here's how the top 20 for the above period compare:

RANK	ADVERTISER	TOTAL COM.
		MIN. DEL. (000)
1	R. J. Reynolds	73,847
2	Time	66,488
3	Lewis Howe	45,103

4	Midas	42,376
5	Chevrolet	37,694
6	General Foods	34,595
7	Wm. Wrigley	34,422
8	Armour	34,074
9	United Motors	31,890
10	Ex-Lax	31,349
11	Tyrex	29,413
12	A. E. Staley	28,804
13	Bristol-Myers	27,471
14	Carter	26,382
15	Hudson Vitamin	26,253
16	Amer. Motors	23,999
17	AT&T	23,529
18	Firestone	21,961
19	Liggett & Myers	21,254
20	CBS Electronics	19,931

Network personnel moves: Norman Felton, named general program executive, CBS TV, Hollywood . . . Robert Hoag, to assistant program director, administration, CBS TV, Hollywood . . . Elliott Henry, Jr., to director of press information for ABC TV's western division in Hollywood; James Ascher replaces him as director of advertising, promotion and press information for ABC's central division and for WBKB, Chicago.

REPRESENTATIVES

CBS TV Spot Sales this week released a brochure, dubbed "Cume-Finder" presenting facts and figures about spot tv to clients and agencies.

The "Cume-Finder" details the impact of various spot tv campaigns, for daytime and nighttime schedules in 15 to 75 markets. The primary factors covered are cost, coverage, unduplicated audience and frequency of exposure.

Another release: The first TvAR Brand Comparison Study reveals that hair shampoo and cigarette advertisers find greatest receptivity among women between 18 and 34.

The study, representing brand information from the five WBC markets, shows that **daytime tv is the ideal time for selling cigarettes to women**, for it attracts the young housewife who also represents the prime cigarette market.

These TvAR Brand Comparison Studies will be conducted semi-annually for each of the product categories, in association with Pulse.

ASSOCIATIONS

NAB last week held the first of eight regional meetings, starting in Washington.

Some of the highlights:

- **Lonis Hausman**, director of the newly-formed Tv Information Office of NAB, outlined a "four-point approach" to the tv industry's new information program: (1) admit when things are wrong, (2) correct them, (3) inform all the public and (4) actively defend the integrity and quality of all the things the industry does for our country and its people."

- **Harold Fellows**, NAB president, reported that the Bureau is prepared to set up additional safeguards in the Tv Code, if necessary, to prevent "rigging" of tv quiz programs. **Donald McGannon**, chairman of the TvCode Review Board, confirmed this by stating his plans to propose change in Code at the next Board meeting.

- **Charles Tower**, manager of the NAB department of broadcast personnel and economics revealed statistics proving that while the number of radio stations in the past 13 years has increased 245%, only the revenues serving the very largest, and smallest, markets have increased.

- **Chet Thomas**, chairman of the NAB's AM Radio committee urged all broadcasters to devote major effort in their own communities to gain better public understanding of radio's vital service as a mass communications medium.

- **George Huntington**, v.p. and general manager of TvB noted that the tv industry can learn a lesson from its own best customer—P&G. P&G last year, had sales of more than one and one-quarter billion dollars and of its advertising budget, 85.7% went into tv.

They were elected: **Herbert Krueger**, v.p. of WTAG, Worcester, to president of the Mass. Broadcasters Association . . . **Bruce Dennis**, program manager, WGN, Chicago, to president of the Illinois Broadcasters Association . . . **Gregg Murphy**, manager of the Katz Agency's Atlanta office, to president of the Atlanta Radio and Tv Station Representatives Association . . . **Rosser Reeves**, chairman of the board of Ted Bates, to the board of directors of AFA.

GIANT MARKET



"The Giant of Southern Skies"

GIVES YOU ALL THREE . . .

**GREENVILLE
SPARTANBURG
ASHEVILLE**

. . . with total coverage area greater than that of Miami, Jacksonville, Birmingham or New Orleans

82-County Data (within the 100 UV/M contour) S. M. Survey May 10, 1959

POPULATION 2,946,600
INCOMES \$3,584,180,000
RETAIL SALES . . . \$2,387,606,000
HOUSEHOLDS 751,900

Represented Nationally by
WEED TELEVISION CORP.

CHANNEL 4
WFBC-TV
GREENVILLE, S. C.
NBC NETWORK

RADIO AFFILIATE, "THE PIEDMONT GROUP"
WFBC - GREENVILLE WORD - SPARTANBURG

MEMO

Must do!

*Check latest
NSI Reports**

*(Nov.-Dec. '58)
(Apr.-May '59)*

*before buying
any radio time
in Charlotte!*

*and when you do,
you'll discover why
scores of national
and regional adver-
tisers have followed
the trend to...WIST!

These Two Reports



will tell the practiced eye
more in 10 minutes than we
could tell you in pages and
pages.

Seeing is believing. Take
a look—see for yourself!
Your PGW Colonel will be
glad to show you copies.

they'll tell you why...

WIST

is the **best radio buy**
in Charlotte

A BROADCASTING COMPANY OF THE SOUTH STATION

NBC SPOT SALES

(Continued from page 29)

low cost, high turnover product. Some of the panelists' conclusions: There's better recall with a 60 than a 20 in the higher cost item; better recall for a 20 than a 10 in the high turnover, lower cost product.

NBC Spot Sales, reporting on these many timebuyer reactions, noted that the results "are not meant to be projected to the total universe of several thousand persons engaged, directly or indirectly, in the purchase of broadcast time.

"They do, however, represent an interesting reflection of current opinions and practices among a very important segment of the timebuying fraternity." The answers came from 249 panelists, 37% of whom are employed by agencies billing more than \$5 million, 63% by those billing less than \$5 million.

Here are some of the more significant opinions expressed by buyers.

Donald E. Leonard, media director, Fuller & Smith & Ross: "Length of commercial (in both radio and tv) is an area where the shrewd and creative media buyer can exhibit his knowledge of marketing, recall research, stretching budgets and force of advertising in distribution.

"The proper application of the buyer's experience and savvy will often cause copy platforms to be designed to fit the specific length commercial he feels will accomplish the most for the client. There are a tremendous number of factors to be considered to reach a length of commercial decision. And who is in a better position to weigh these factors than the veteran professional timebuyer?"

Alice Ross, radio/tv timebuyer, Heineman, Kleinfeld, Shaw & Joseph, New York: "The length of a tv commercial is not nearly as important as its creation and delivery. Some 10-second I.D.'s can be bores, while a one-minute would hold the viewer's interest almost as well as if it were a short, short story. The creativity behind a commercial is the most important element—not its length. Where I.D.'s and 20's are to be used because of time desirability, creativity of commercial becomes even more important."

Frank Mahon, media supervisor, William Esty, New York: "I firmly believe that the initiation of 30-second spots would improve television and would create a much better climate for selling. The current 20-second/10-second setup gives the appearance of a subway rush, with everyone rushing to get on before the doors (best program) close. Additionally, the plea for 60 seconds in prime time would be partially answered with the 30-second spot."

Jacquelin M. Molinaro, media director, Cole, Fischer, Rogow, Beverly Hills, Calif.: "Biggest headache is educating account men that 60-second spots are not sold between network programs! More thought should be applied to the planning stage... on the use of 60's or 20's."

Thomas L. Spengler, radio/tv director, Godwin Adv., Jackson, Miss.: "The 90-second commercial is an interesting length to work with, and tv stations could make a great effort to sell it where such a length is no hindrance to their programming... inside feature film programs."

R. A. Gilbert, director of media, W. E. Long & Co., Chicago: "I'd like to see the 10's and 20's abolished and 15's and 30's used. The added time would make for more efficient short length spots."

MUSIC POLL

(Continued from page 33)

fortieth place worth one point. The KING store survey, because of its indication of local popularity, was weighted 80 points for first place, 78 points for second, 76 for third, down to two points for fortieth. Points were totaled and the master survey music list was determined by the 40 tunes earning the most points included in the top 40.

• *Music panel.* A three-member panel decided what records would be included in each category. Panel consisted of the station's program director, Bill Clark, its music supervisor and a staff announcer. Top 40 records (for Categories I and II) were auditioned by this panel; to be included, a record required a unanimous vote by secret written ballot. For Categories III and IV, the music supervisor selected two tunes from each of 100 popular music albums; again, a unanimous vote was required. For Category V, the panel selected by unanimous vote 20 Golden (or million-seller) records, excluding heavy beat rock 'n' roll.

- *Method of presentation.* Each survey broadcast was made by means of pre-recorded tape to insure minimal variance in presentation technique. All broadcasts opened with a distinctive sound indicating that another survey was about to take place. The same announcer explained ground rules each time, and portions of 10 *unidentified* tunes were played. Then ten 30-second selections represented two selections apiece from each of the five categories. The rating card had a five-scale preference.

- *Key word.* To prevent respondents from marking the preference card without actually taking part in the survey, the announcer gave a key word for each 30-second portion of music. This key word had to be written down by the respondent. At the opening and close of each broadcast, the announcer gave a survey number which the respondent also wrote down to establish when his card was marked.

- *Sampling technique.* All persons over 12 years of age in Seattle and 15 adjacent counties were considered members of the polling universe. Addressing of the 100,000 cards was done from telephone books. One-third of the addresses from each book were selected by masking the columns at the one-third point.

- *Sub-sampling.* To discover how, if at all, the non-respondent's musical preferences differed from those of the respondents, a sub-sampling of 5,000 was made. One-twentieth of all columns were marked in green (5,000) by the Mail Advertising Bureau (the Seattle firm handling the mailing). These 5,000 respondents received a green card. Non-respondents to the green card were sent a red card. When both green and red cards were tabulated against the survey findings, no significant differences were discovered.

The KING-IBM study was conducted under the guidance of Dr. Stuart Carter Dood, director of the Washington Public Opinion Laboratory of the University of Washington. Copies of the study will be given to the Roper Research Center and Washington Public Opinion Laboratory.

Meanwhile, according to King Broadcasting Co. v.p. Otto Brandt, programing revisions based on the survey findings are already underway at KING.

SPONSOR ASKS

(Continued from page 63)

certainly one of the biggest setups for reflected light photography of chrome appliances in the East. We call it "The Big Tent" and it is exactly this: a specially made white oblong tent



Photographing chrome appliances with natural lustre

some 20 feet long by 15 feet wide by 15 feet high, which is suspended by tabs from a framework of battens and can enclose a complete wall of a kitchen set along with the appliances to be photographed.

The purpose of this tent is to reflect nothing but an even white background on the curved surfaces of a mirrorlike metallic appliance within. By this method, coffee pots, skillets, steam irons, toasters, etc., can be photographed in the surroundings of

normal usage, retaining the natural lustre other lighting disallows.

As is generally known, when a light is directed toward the curved surface of a highly polished coffee pot, you see not only the reflection of the light but a myriad of kicks which flare uncontrollably, and the result is a totally unacceptable photographic image. Reflected light, however, will give a soft, beautiful result. Now, it is fairly common practice, when an appliance is small enough, to bounce light off the surface of white cardboard, and this provides a sufficiently even source of reflected illumination to photograph a still object.

Or, if more than one item is to be shot, such as a toaster and a coffee pot under a Christmas tree, redirected light through a draped strip of parachute silk may suffice.

But Young & Rubicam wanted more than this for the G.E. Small Appliance account. They wanted all the advantages of reflected light photography of multi-shaped appliances *as they are used in the home*. So, WCD worked on the problem and came up with the tent idea.



DETROIT? PITTSBURGH? NEWARK?

NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

According to April 1959 ARB we average 78.5% share of audience from Sign On to Sign Off 7 days a week. During 361 weekly quarter hours it runs 80% to 100%, and for 278 weekly quarter hours 92% to 100%.

KNOE-TV

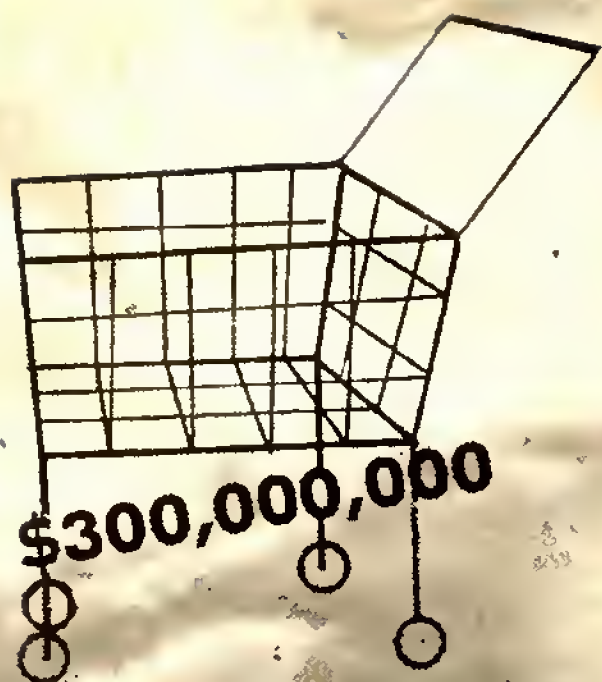
Channel 8
Monroe, Louisiana

CBS • ABC

A James A. Nae Station

Represented by
H-R Television, Inc.

Photo: The Crossett Company—producers of lumber, paper, chemicals and charcoal—Crossett, Arkansas.



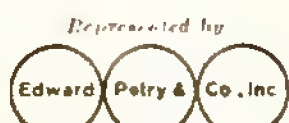
GROCERY SALES

MOVE ON AIR . . .

**in the DOLLAR-RICH
CHANNEL 5 Viewing
AIR-ea!**

More than 300 million dollars a year are spent for food in the 2,232 food stores operating in the 25-county air-ea served by WNEM-TV! A rich and abundant market served exclusively by Channel 5.

EASTERN MICHIGAN'S FIRST
VHF TELEVISION STATION



The Original Station Representatives



WNEM-TV

Tv and radio NEWSMAKERS



George G. Lindsay has been named Central Division director of TvB, and is headquartering in Chicago. He was formerly v.p. and sales manager in charge of Chicago operations for Weed Tv. He joined that station representative firm in 1953. Prior to this, Lindsay was an account executive with Erwin Wasey & Co. He had held similar posts with KSTP-TV, Minneapolis-St. Paul and Edward Petry & Co. Lindsay was graduated from Wash College and served with the Air Force during World War II.

F. Winslow Stetson, Jr., has been appointed v.p. and marketing director of C. J. LaRoche & Co. He was, most recently, v.p. and management representative, and a director of Needham, Louis & Brorby. Pursuing a career which started at Filene's in Boston. Stetson rose to advertising manager of Swift & Co., Associated New England plants. In 1948 he joined FC&B, Chicago, and in 1950, was transferred to their New York office as v.p. and account supervisor. He later joined Bryan Houston in the same capacity.



Ken Johnson joins WNBQ, Chicago, as sales manager. He is presently an NBC TV Spot Sales representative in San Francisco. Johnson entered the NBC Network in 1954 as a salesman with KNBC, San Francisco. He was then transferred to NBC TV Spot Sales in Los Angeles, returning later to the San Francisco spot sales office. In his new post, Johnson will report to William Decker, director of sales for the tv station. Johnson, with the 11th Airborne Division during W.W. II, was stationed in Japan.

Robert J. Walton, farm radio specialist at John Blair & Co., Chicago and v.p. of the Chicago area Agricultural Advertising Association, will head the association's committee in charge of arrangements for their meeting with NATRFD, to promote mutual understanding. The Ag Club, composed of 75 agency and media members, will entertain the farm directors 30 November at "work shops" so that, according to Walton, "the agriculture advertisers can meet the farm directors and learn from them."





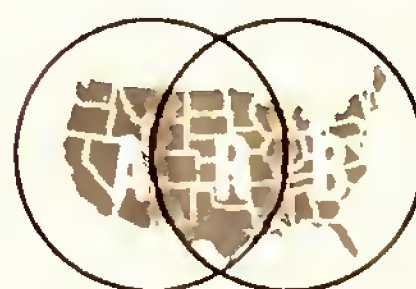
**The
standard
by
which
others
are
judged**



This is the 30-pound "atomic clock" and its inventor, Dr. Harold Lyons, Hughes Aircraft Company scientist, for the National Aeronautics and Space Administration . . . *a clock that will neither gain nor lose one second in a thousand years.* In a space satellite in orbit, this clock will transmit rapid oscillations to be compared with time shown by a "master" clock on the Earth. Such a comparison will offer history's most searching check of the Einstein theory (that time in space, in speed-of-light movement) is slower than time on Earth. It will also offer precise measurements of the geometric shape of the Earth, and investigate whether space is the same in all directions, as well as measuring the velocity of light and radio waves.

Compared with the complexity of this kind of thing, the measuring of mass audiences in television seems simple. It isn't, but American Research Bureau, pioneer in the field, is regarded as the ultimate in precision (within its own strictly defined limits). While sampling in itself can only *approach* absolute accuracy, the means by which data is gathered and processed can be refined to a high degree of precision. Two striking innovations by ARB forged the way for electronic accuracy in television research . . . instantaneous electronic audience measurement by ARB's own ARBITRON, and the introduction of Remington-Rand's newest UNIVAC® SS90 high speed data processor to television research. Matching the painstaking efforts employed by ARB in sampling procedure, these atomic-age instruments assure ARB clients of results that are unsurpassed in . . .

*Accuracy . . . Reliability . . .
Believability*



**AMERICAN
RESEARCH
BUREAU, INC.**

WASHINGTON

NEW YORK
LOS ANGELES

CHICAGO

The seller's viewpoint

Should radio discard all per broadcast ratings? Here's a provocative proposal from an important New York City station man, Ben Hoberman, general manager, WABC. According to Hoberman, the picture of radio given by present research methods is cockeyed—"We're just kidding ourselves." He advocates measurements of cume audiences only, plus more qualitative research. Do you agree? We'll be interested in hearing agency and advertiser reactions to this, the fifth in SPONSOR's new series, "The Seller's Viewpoint." Send us your comments.



We're selling one thing—delivering another

When will the research companies discontinue per broadcast ratings and instead measure what radio actually delivers?

It seems to me that radio research is one area where there is a tremendous amount of misunderstanding.

It's generally agreed among buyers and sellers of radio time that one of radio's biggest assets is its ability to reach a tremendous number of different homes regularly and often for a relatively small amount of money. Radio's saturation advertisers are buying radio today to take advantage of each station's over-all reach in its market.


Yet, the rating companies continue to place the emphasis on the audience reached during a given quarter or half hour. As long as they continue to stress quarter-and half-hour segments, and purchases are made on the basis of these measurements, I think that we are doing a great injustice to ourselves. Not only that, I think we are just kidding ourselves. This places us in the position of selling one thing and delivering another.

We shall cease playing games with each other, stop kidding ourselves and deliver to an advertiser what he rightfully should be buying radio for, when the rating companies cease emphasizing quarter-and

half-hour ratings and start measuring as a standard a station's total cume. I suggest it be done in three hour segments: 6-9 a.m., 9 a.m.-12 noon, 12 noon-3 p.m., etc.

Radio has been most fortunate in quickly finding its niche in today's marketing and advertising arena despite the advent of new competitive media. We admittedly have one of the, if not *the* best media buys in advertising, yet we continue to allow ourselves to be short-changed by inadequate research.

It is more important now than it ever has been to perform qualitative analyses of our listeners, rather than quantitative. Let's, as a matter of policy, show an advertiser who is listening, how old he or she is, his or her preferences, etc. I've always remembered one thing that I learned in the early days of broadcasting, namely, that a bullet perfectly aimed is far more effective than a mess of buckshot.

In these days of serious self-analysis and objective reflections, I fail to understand why the industry and rating companies have not taken the bull by the horns, so that a new standard of radio measurement can be established and adopted. As soon as this is done, radio listenership can be properly measured, sold and delivered the way it should be. As far as I am concerned, this can't happen too soon. 



PHILADELPHIA WELCOMES...

FOR ITS 4th ANNUAL CONVENTION! NOV. 1-4 WARWICK HOTEL

The Broadcasters' Promotion Association has planned an unusually fine get-together for 1959! Our convention "call letters" are C-O-M-E!

There'll be more sound and practical promotional ideas unveiled than you can shake a rate card at. We also want to hear what new marvels of merchandising

you have in motion on behalf of your channel or frequency! If you're interested in the broadcast advertising, promotion or publicity field, the convention is a must for you! This year, there's an extra feature to the affair: a few days of fabulous Indian Summer in Philadelphia!

BE SURE TO CLIP THIS COUPON ▼

Sunday through Wednesday
November 1-4
Warwick Hotel—1701 Locust St.
Telephone: PEennypacker 5-3800

REGISTER NOW!

Full registration: \$35.00 before
Oct. 1st. \$40.00 thereafter.
Single-session tickets also
available upon request.

Mr. William Pierson
Broadcasters' Promotion Ass'n.
190 North State Street
Chicago 1, Illinois

Dear Bill:

Yes, indeed! I plan to attend the 4th Annual BPA Convention in Philadelphia. My check in the amount of \$_____ is enclosed. I'll follow-through on my hotel reservation.

NAME _____

ADDRESS _____

CITY _____ STATE _____

BROADCASTERS' PROMOTION ASSOCIATION, INC.

State-Lake Building • 190 North State Street
Chicago 1, Ill ANdover 3-0800

SPONSOR SPEAKS

Tv from the sky

The announcement last week that the Ford Foundation is sponsoring a \$7 million experiment in "airborne educational tv" leaves us gasping for breath.

According to plans, a DC-7 plane, flying a tight circle over Ft. Wayne, Ind., will shower down education programs over parts of Illinois, Indiana, Kentucky, Michigan, Ohio and Wisconsin.

An estimated 13,000 schools and colleges, and 5 million viewers within a circle 400 miles in diameter, will be able to pick up the uhf signal.

While we applaud the use of tv in education, we're a little alarmed at the principle of airborne tv telecasting. An extension of this idea into the commercial field would play havoc with our whole tv system.

Let's be sure that this "tv from the sky" is strictly limited to legitimate educational purposes.

Newspaper applauds tv

While we're speaking of educational tv, our hat is off to the *Cincinnati Enquirer* for a recent editorial on the subject. Too often newspapers are content to criticize the air media. But the *Enquirer* says frankly, "a professor can do a more effective job if he calls on teacher aids like radio and tv."

Visit the U.S.A. in 1960

We're indebted to McCann-Erickson's Brussels office for hearing about an unusual Belgian publishing enterprise. W. H. Scott, (at McC-E's suggestion) writes to tell us that his paper "*L'echo de la Bourse*," Belgium's leading financial daily, will publish a special supplement early next year.

Subject of the supplement: "Visit the U.S.A. in 1960." Mr. Scott's address is 47 Rue du Houblon 47, Brussels 1, and he's gratefully accepting advertising orders for his unusual international project.

Our congratulations to an imaginative and enterprising guy.



THIS WE FIGHT FOR: *To convince every national advertiser that radio has a place in the American home that no other medium, including television, can ever usurp. Radio selling is personal, local and community-oriented.*

10-SECOND SPOTS

You tell 'em: Reply from a station manager to a SPONSOR questionnaire on what stations expect from reps—"They could do themselves and the industry good by telling us what we ought to know when we don't know what we ought to know even though we know that we don't know what we ought to know." *Move over, Gertrude Stein!*

Credit where due: Larry Wolters, tv/radio critic for the *Chicago Tribune*, was honored at a luncheon the other day thrown by ABC, CBS, NBC outlets in Chicago and WGN, Inc. Occasion was Wolters' 30th year with the *Trib*, and he answered plaudits of broadcasters thus: "The real credit goes to my wife. During all these years that she and I have dined in front of radio or tv sets, she never once served me a tv dinner."

Capsule synopsis: From tv log of the *Los Angeles Times*—9 MOVIE—"King Kong." Fay Wray . . . Overgrown monkey terrorizes big city.

Definition: A "Sports Fan" is a 67-year-old man who spends all day putting up screens, digging in the garden and wrestling with his grandchildren, who then settles down to watch the baseball game on tv and becomes overawed with admiration for a 34-year-old "veteran" outfielder who takes two steps to the right to catch a pop fly.— Don Davis, WMCA, N. Y. C.

First things first: *Tv Guide* reports that in London, when a fire swept through an enginehouse, firemen left two fire engines and other valuable equipment burning, saved the tv set. *Jolly well done!*

Kookie: From Paul Molloy's column in the *Chicago Sun-Times*, this revealing letter from the Edd (Kookie) Byrnes Fan Club of Chicago—"Regarding to what you wrote about Edd Byrnes you should be ashamed . . . You are dum . . . You are jealous because you don't have all the fame he dose . . . And know our whole club thinks you are a creep. Signed (names omitted for charitable reasons): President—. Secretary—. Treasurer—." Replied Molloy, "Kookie, Kookie, loan me your speller."



DOLLARS

An independent survey shows 76% of WTOP Radio listeners in income groups over \$6,000 per year. Add to this WTOP's record of earning more quarter-hour wins in the 20-county Pulse than all the other stations combined and it becomes obvious: the important station is WTOP Radio!

Wtop radio

WASHINGTON, D. C.

Represented by CBS Radio Spot Sales

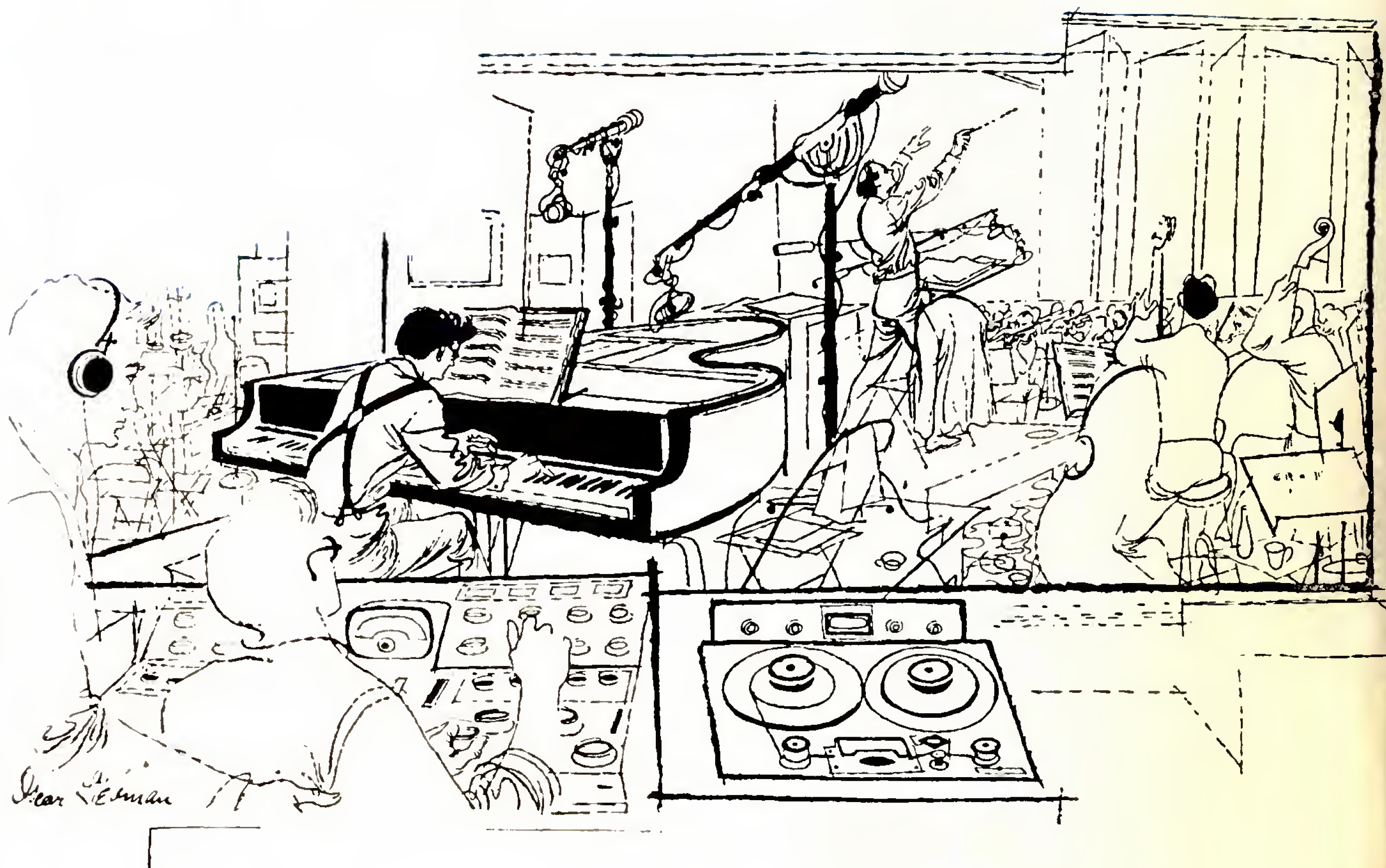
Operated by THE WASHINGTON POST BROADCAST DIVISION

WTOP Radio, Washington, D. C.

WTOP-TV channel 9, Washington, D. C.

WJXT channel 4, Jacksonville, Florida

NOW... more good music on WDOK!



Radio — as WDOK plays it

There's good news to tell you and so much more good music to share, too.

By rearranging our schedule of commercial announcements between 10 a.m. and 4 p.m. daily, WDOK now presents even more good music programming.

This means more good music for the adult listener in Northern Ohio, and better service for all clients.

Yes, WDOK is broadcasting even *more* heavenly music. This is another indication of our earnest desire to bring the very best in radio entertainment to our listeners and to help clients get better results through good programs.

Good programming goes hand in hand with good advertising on WDOK—Cleveland's better music station.

WDOK and you—that's harmony!

FREDERICK WOLF, GENERAL MANAGER
THE CIVIC BROADCASTERS, INC.
1515 EUCLID AVENUE, CLEVELAND, OHIO

Represented nationally by Broadcast Times Sales, Inc.

WDOK